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HIT PARADER

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ELTON JOHN
SUPERSTAR SENSATION FOR THE SEVENTIES

McCARTNEY
AMERICA GOES SILLY OVER WINGS

YES
THE BAND THAT WENT SOLO

STONES & BOWIE & PATTI & FERRY
LISA ROBINSON'S EUROPEAN JOURNAL

JEFF BECK
WIRED & INSPIRED

THIN LIZZY'S
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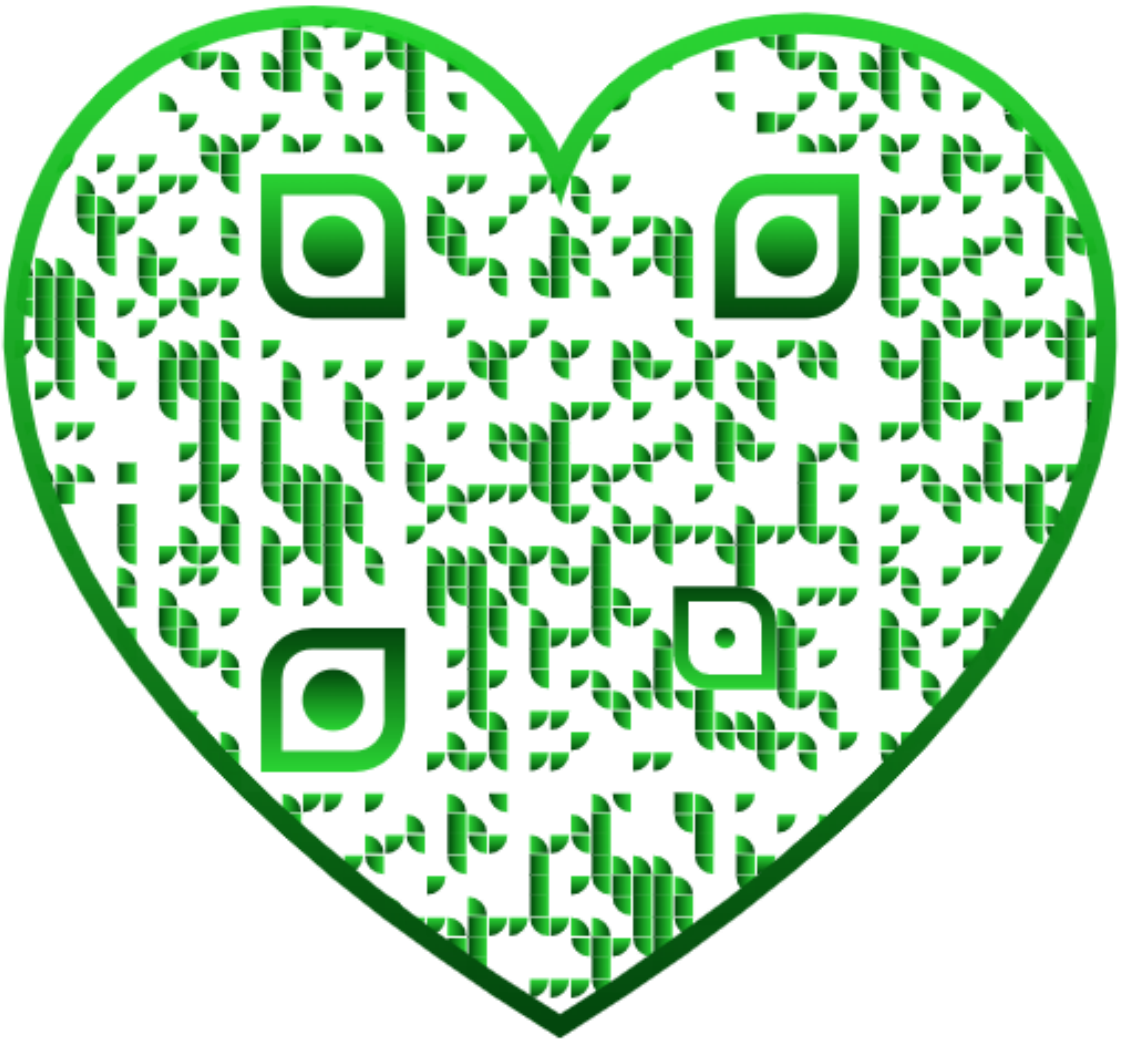

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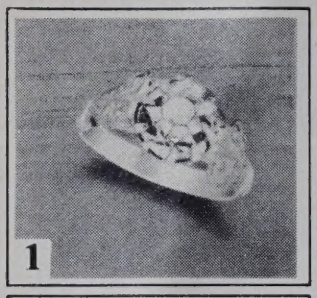

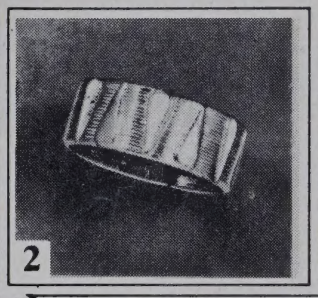

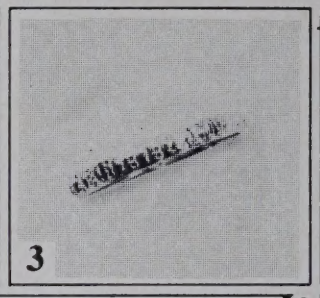

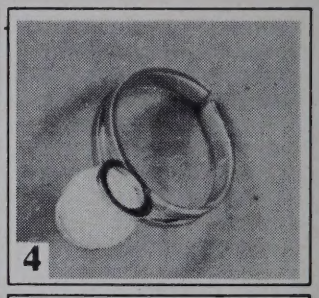

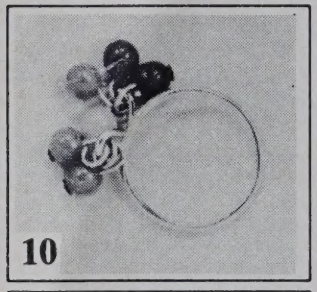

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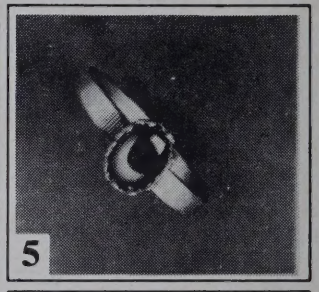

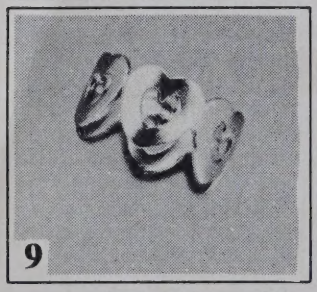

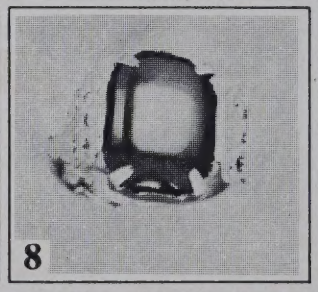

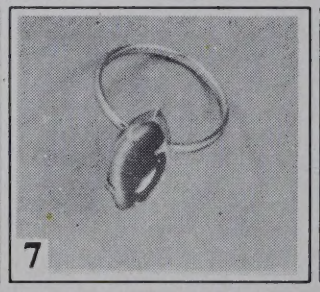

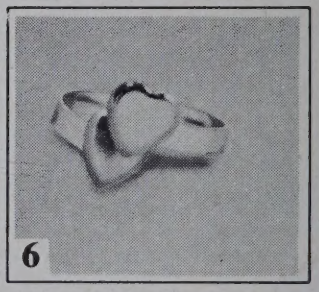

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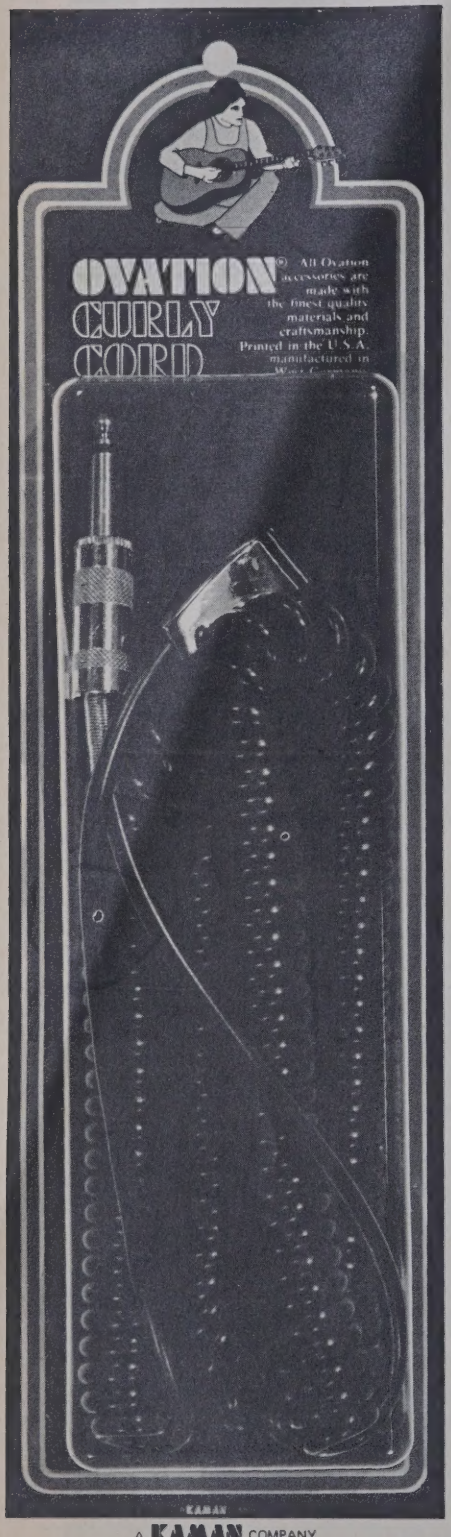
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a world of things people want to know

CONTENTS

6/WE READ YOUR MAIL
Jimmy Page A Bulgarian? Read On...
8/ELTON JOHN: LOUDER THAN A CONCORDE...
James Spina Summarizes The Career..... by James Spina
14/ROCK AND ROLL HOTLINE
All The Latest Dish
16/IGGY POP'S UP AGAIN
The Original Punk Rocker Is Back?..... by Pam Brown
18/RECORDS
Spinaddict At It Again..... by James Spina
20/IAN HUNTER - ALL AMERICAN ALIEN
With Some Serious Things To Say.....by Jim Girard
22/THE WIZARD OF MARS...
David Bowie In "The Man Who Fell To Earth"..... by Donald Lyons
24/THIN LIZZY
The Irish Band That Isn't Irish..... by Joseph Rose
26/JEFF BECK - WIRED FOR SOUND
The New Album, And More.....by Jean Charles Costa
28/MICK & BRYAN & PATTI & BOWIE
A European Diary, Of Sorts..... by Lisa Robinson
30/YES - ONE BY ONE
Squire, Howe, Anderson, Moraz, White - All Solo..... by Marc Zakarin and Jean Charles Costa
36/THE HIT PARADER INTERVIEW: PAUL McCARTNEY
Q & A With The Laayy-dur Of Wings..... by Joseph Rose
40/IMPORT REPORT
A Look At Some Special Discs..... by Marc Zakarin
44/INDEX TO SONGS

COLOR PHOTO CREDITS

Cover/Elton John/by Kate Simon
Pg. 8-Elton John/by Kate Simon
Pg. 9-Elton John/by London Features Int. Ltd.
Pg. 27-Jeff Beck/by Davis Redfern
Pg. 30-Yes/by London Features Int. Ltd.
Pg. 36-Paul McCartney/by Neal Preston
Pg. 39-McCartney Group/by Richard E. Aaron
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Kiss is alright!!!
Ziggy from Stardust

Jimmy Page's Secret Past

Dear Lisa Robinson,

I just found out something today that's really bugging me. I mean, wow! Did it ever surprise me!! O.K. Here it is!!

I've got this Bulgarian friend that I don't see very often but she's a really good kid. Anyway, I brought 2 Led Zep albums to school (Houses of the Holy & the first one) and she saw the picture of Jimmy Page on the back of the first record they made. Then she told me that in Bulgaria in a magazine it said that Jimmy Page was Bulgarian or from somewhere around there and left to live in England as a immigrant. She read it in a section that was on rock stars. It really hit me but he could pass for one. And then I remember reading in CREEM where Jann Uhelski was writing an article on Physical Graffiti and referred to Jimmy Page as a "Kohl - eyed gypsy". And well, since gypsies come from that part of Europe - I've hardly met any Bulgarians but, if he's one, man, he's sure cute!!! I've now got all 6 of Led Zep's records and I'm dying to see their film and "Power Source." Oh yeah, is Robert's voice speeded up? On each album they make, his voice gets higher and higher.

Thanks,
Arlette K.
Washington, D.C.

(Dear Arlette - As far as we know, Jimmy Page is a total Englishman. And as for Robert's voice, it's just maturing. ED.)

Alice - Sick, Filthy?

Dear Hit Parader,

I'm 14 years old and I'm one of Alice Cooper's BIGGEST fans and I've admired him for five years. I've got all of his albums, posters, pictures, books, etc. If there was a picture of him on a garbage can I would buy it. My parents think he's just sick, violent and rich but I like that in a guy such as Alice, he has his reasons for it. There are one or two holes I have to patch up by finding out in your magazine - is Alice Cooper gonna make more albums?

Tom Donovan
Montreal, Quebec

(Dear Tom: Alice's new LP - "Alice Cooper Goes To Hell" should be in the stores by now. Alice also should be in the midst of his Canadian tour so you might just catch him. Ed.)

Etc.

What is it about Bob Dylan? All I ever heard at school was "Dylan is a great Poet" etc. etc. So finally I bought his Greatest Hits - without a doubt it's the worst record I've ever heard. Anyway in my opinion the man can't sing and his guitar playing isn't all that good either. But if you ask someone what they think about him they'll give you that 'Dylan is a poet' bunk. Not because they really think that he is but they're just afraid of what people will think of them if they put him down. Simon & Garfunkel's Greatest Hits is alot better than Dylan's. Paul Simon is superior to Dylan in everything - singing, lyrics, and guitar. I believe there is such a thing as out-staying your welcome, Dylan has out-stayed his for eight years. The same goes for John Denver!

James Dean
Rome, Georgia

(Dear James, We LOVED you in "Giant." Ed.)

Dear Editor-

I would like to ask a few questions about the Rolling Stones:

1. How many years have the Stones been playing?
2. Is Bill Wyman going to write any more songs for the greatest rock & roll band in the world?
3. Are the Stones coming back to L.A.?
4. I would like to know if I could write a song about them?

A big believer in the Rolling Stones.

Ernie Martinez
la Puente

(Dear Ernie — 1. Thirteen, 2. probably not, 3. maybe, 4. sure. Ed.)

Dear Hit Parader,

I must ask you about a mistake that was in your July 1976 issue. On your article on Mick Ralphs revealing the stories behind "Run With The Pack" Mick Ralphs said "Run With The Pack" is like their key album, sort of like Led Zeppelin's *third* album "Stairway To Heaven". Now "Stairway" is Zep's 4th album (as any, almost any, clown would know.) So who made the mistake? Cute little Ralphie or did you misquote or misprint my pal Ralphie?

Thank you, this is driving me insane.

A Bad Company and Led Zeppelin Lover,

Love always,
Jill

(Dear Jill — We can't remember whose fault it is, but you are right, it's the fourth album, of course. Ed.)

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You could win some money. But even more important, there's a shot at collaborating with a great songwriter and maybe even starting off your own career with a hit song.

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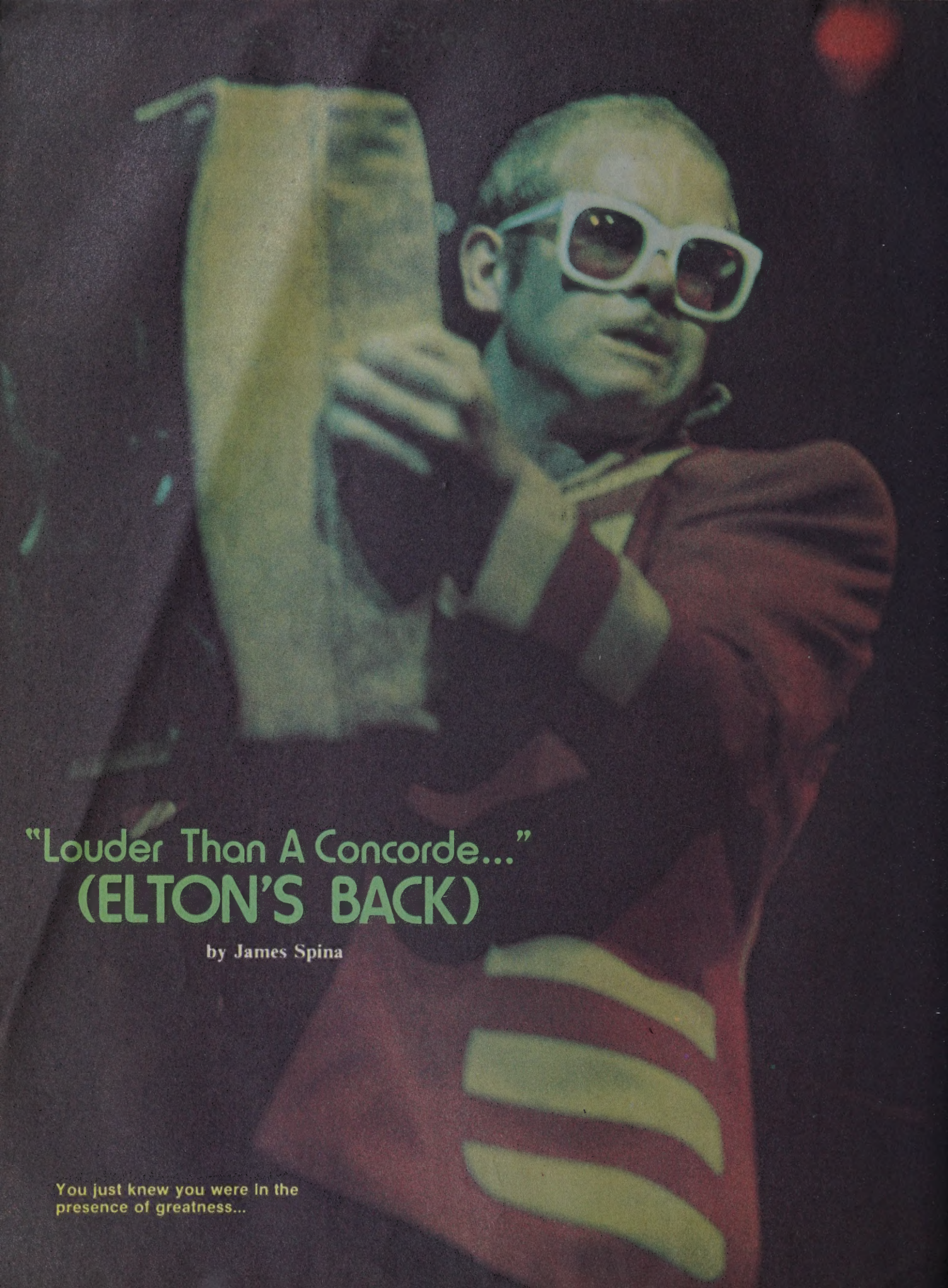


"Louder Than A Concorde..." (ELTON'S BACK)

by James Spina

You just knew you were in the presence of greatness...

The Beatles promised to get back, but E.J. acted on it...

If you're lucky - for most of the shows sold out very fast - you'll get to see Elton John on one of his Northeastern dates this summer. Playing to soldout audiences in cities that he's not visited in over a year - Elton John is back. Along with him are musicians Ray Cooper - percussion, Davey Johnstone - guitars, James Newton - Howard - keyboards, Kenny Passarelli bass. Roger Pope - drums, Caleb Quaye - guitar, Cindy Bullens - vocals, Jon Joyce - vocals and Ken Gold vocals. All E. J.'s shows will be in indoor arenas, with the exception of Foxboro - Schaeffer Stadium; Pontiac Stadium in Detroit, and Rich Stadium in Buffalo. Several records have been set ... Elton sold out seven nights at Madison Square Garden, becoming the first rock act (or any act for that matter) to play that many concerts in that arena. (The only act that runs longer in the Garden is the Circus...)

The itinerary is as follows: June 29, 30 and July 1 - Largo, Md; 4th Foxboro, Mass.; 6 - 8th - Philadelphia, Spectrum; 11th - Detroit (Pontiac), Michigan; 13th - Greensboro, N.C.; 14th - Charlotte, N.C.; 16th - Atlanta, Ga.; 18th - Tuscaloosa, Ala.; 20th - Louisville, Ken.; 21st - Indianapolis, Ind.; 24th - St. Paul, Minn.; 26 - 28th (with the possibility of more added here) Chicago, Ill.; August 1-2, Richfield, Ohio; 3rd - Cincinnati, Ohio; 7th-Buffalo, N.Y., August 10th, 11th, 12th, 13th, 15th, 16th, 17th - Madison Square Garden - New York City.

In Europe, where Elton toured prior to coming to the U.S. this summer, his slogan was "Louder Than A Concorde ... but not quite as pretty". No doubt the master showman will be in rare form when he returns to our shores; his fans' appetites having been sufficiently whetted by the release of the latest E. J. disc: "Here and There", his first live LP.

As part of Hit Parader's Bicentennial Summer Celebration, record reviewer James Spina takes a good long look at all of the recorded product (and that is no small job) put out by this very unique performer.

*****

Some say he arrived during a vacuum of dull music and succeeded because of it. Others claim him a sponge of other peoples styles and trends. The music created by Elton John is in fact formidable enough to offer lovers and haters enough sounds to carry on for years. The grooves cannot be denied and so we have...

THE ELTON JOHN DISCOGRAPHY

(replete with assorted chronological slips, bubbling reverence, outright contempt and debatable historical footnotes)

*****

EMPTY SKY: Already we are in chronological trouble because this wasn't Elton's first release in America. For a number of years this record was the criterion between just fans and true believers since it was only available as a more expensive import or in poor quality as a taped bootleg. To beat the latter and cash in on the former, MCA and Elton have recently issued "Empty Sky" in America. The music seems oddly stripped of Paul Buckmaster's and Gus Dudgeon's string and syrup coating. The songs were often weak on melody since Elton and Bernie Taupin were still feeling each other out as a songwriting team. That weakness was more than overcome by the boldness that marks Elton's voice.

The tone is marked with an arrogance that would soon be lost in subsequent recordings and surface again when Elton started to get touched by the likes of Slade and T. Rex on the British charts. This recording group of Elton, Caleb Quaye on guitar, Tony Murray on bass and Roger Pope on drums gives the feel of a true group effort as opposed to Elton's latter solo image. It's getting difficult to remember just exactly what was musically memorable in 1969 but it surely wasn't "Empty Sky" and that's by virtue of non-release. If you've got all the other LPs then there's no excuse for passing this one up. Every new artist should only hope to be so good first time out.

ELTON JOHN: You just knew that you were in the presence of greatness. Who was this rather academic looking gnome with gentle ballads and gospel-tinged

Andy Kent

Neil Preston

Ed Caraeff

Three faces of E.J. ...

rave ups that had Aretha Franklin and Rod Stewart hopping? It all sounded so religious. "Sixty Years On" with 'broken rosaries' and "Border Song" pleading to 'Holy Moses.' Lots of orchestral swirls interspersed between butterfly piano tinkling and all the while this singer sounds like he's downright epileptic in his upper range. I remember thinking that he sounded quite a bit like Jose Feliciano and you know what? I still do. This record rivals the next, "Tumbleweed", in terms of songs pulled by other artists to be covered to death. Does anyone remember Silver Mitre's incredible version of "Sixty Years On" with its bolero build up? And who hasn't done "Your Song."

The cover depicts Elton in a rare longhaired moment and stretches things by even having pictures of Paul Buckmaster and Gus Dugeon. Bernie looks like the only rock n' roller in the place. Quick, name me one person who doesn't have this album? With an extended stay on the charts throughout 1971 "Elton John" earned Elton John his first gold record.

TUMBLEWEED CONNECTION: Elton and Bernie fall in love with The Band. God, even the cover looks like it was designed up at Big Pink in Woodstock. Taupin's lyrics are rifled with bits of the west and assorted americana motifs. The package was the start of an Elton - Uni - MCA trend that included lots of pictures and album pullouts. The tone of the pictures and the ballads can best be discribed as mandolin - sepia. A dear person in my life thinks that "Come Down in Time" is the best-ever 'Elton John slow song.' I can't argue with that since this is my favorite LP.

I even paid full price for it because I wanted to be the first on my block. Rod Stewart obviously felt the same way as evidenced in the sound and selections of his own "Gasoline Alley" release. To match the music of this period Elton and Bernie started looking like badland road-refugees; Short hair / wire-rimmed glasses / engineer hats / rustic leather jackets. Dare I say Elton outdoes Dylan in his attempts to sound folksy-paternal on the verge of recluse-reckless. Released in '70 and gold in '71. "Tumbleweed" aided the assault on America but left England cold.

If rereleased today the album would probably cripple the country charts and even renew interest in The Band (they sure need it) and The Civil War all at once. "Amoreena" beats out Valorie (from "First Episode At Hienton") as offbeat name in the love-life of Bernie-Elton. Continuing in the tradition of "Take Me To The Pilot" (from "Elton John") "Burn Down The Mission" demonstrates Elton's ability to rave it up in the gospel show vien.

The orchestration has taken second stage as Elton plays up heavy acoustic guitar work to give his keyboard playing added emphasis. "Amoreena" just recently popped up in a start of the movie "Dog Day Afternoon." Sort of hot-panorama, circa-71. Much of the song's tension comes from a careful interplay between piano and organ hitched up to Elton's whining overemphasis of multisyllabled words. All in all, an epic piece of music.

FRIENDS: A movie soundtrack released in 1971 (along with "11 - 17 - 70" and "Madman") forming the trilogy of over-kill and underdevelopment that turned me away from Elton's music. This pink covered abomination frequently pops up in cut-out bins for about a dollar. I traded mine away years ago but if it ever shows up for about 29 cents I might pick it up again. For fanatics only.

11-17-70: This one is the result of a live concert presented by WABC-FM and probably released to put a stop to the bootlegs that started appearing in record shops the day after it was aired. In a little over a year Elton John had flooded the market with records and the critics were screaming 'Stop!' while the American public lapped it up. Enter Elton, the crazed piano ravager. Lots of extended piano nonsense and a few (but far between) thrilling moments. His own material was better on the studio albums and his version of "Honky Tonk Women" is only a touch better than Leon Russell's live abortion.

The recording quality of the record is actually quite good, helped along by the fact that Elton was touring with Nigel Olsson and Dee Murray from an old edition of The Spencer Davis Group. These two excellent musicians, on drums and bass respectively, would lend a great deal of impact to Elton's later releases so in that respect "11 - 17 - 70" can be credited as a historic meeting ground for future developments. Bernie 'i - write - da - woids' Taupin remains guiltless since live and studio words don't change a hell of a lot.

MADMAN ACROSS THE WATER: This is the first one I didn't buy and the third part of a trinity in Elton's career that I disliked (the other two being "Friends" and "11 - 17 - 70"). It seems that few people agreed with me since the record went gold in early '72 not long after its

release. You really didn't have to buy this record since all you heard anytime you turned on your AM-FM Sony was "Tiny Dancer" followed by "Levon" followed by "Rotten Peaches" followed by "Madman" followed by ... (do you get the impression I'm cheating off the back of the song-credits sleeve) you name it.

"Levon" and "Indian Sunset" marked the duo's last gasp as rejected Band-Dylan members. The orchestral swopes of Buckmaster have started to take on an ominous (dare I add phony - foreboding) tempra. Taupin seems struck for couplets that inspire rather than stretch the imagination. Elton sounds tired as the frantic pace of the last year takes its toll. Other people are starting to sound like Elton John. Elton John is starting to sound like Elton John. This man / team / band needs a nice rest at some honky cheateau and that's just the place we're heading for.

HONKY CHATEAU: By the lyrics to "Honky Cat" you could tell that Elton and Bernie were aware that they had strayed away from the real reasons of rock n' roll. The Beatles promised to get back but Elton acted on it. Chuck this country-shit. Living in the asphalt heat is where it's at. "Rocket Man" is one of rock's most successful sci-fi epistles. Consistently fine performances from the ever shaping Elton John Band give touching ballads such as "Hercules" and "Mona Lisas and the Mad Hatters" that classic edge. Davey Johnstone's powerful guitar work pushes Elton to new 'honky-tonk' peaks and fills the album with a shocking metalic wisdom previously missing from Elton's work.

The string embellishments have been drastically cut back as Elton's voice takes on dramatic tasks previously left to studio gimmicks. Bernie has given up his quest for the west in favor of searching the universe. This will soon lead to some tricky over-philosophizing but for the time "Honky Chateau" offers some pleasing wordisms. In rock rhyme is never a crime as long as the phrase sticks to your brain. Gold as usual and England was finally catching on again. "Chateau" became Elton's first number one album in America.

Mike Putland

...Playing songs with licks, hooks and choruses that are impossible to forget...

DON'T SHOOT ME I'M ONLY THE PIANO PLAYER: It's hard to believe that this is the same guy who sounded so depressed and bored on "Madman". "Don't Shoot me" even sounds 'up' on the ballad such as "Daniel". The pinao playing on "Teacher I Need You" is outright panoramic. Johnstone has turned out to be a flashy guitar player and it's a good thing too because Elton's piano playing is really hot and nasty. "Crocodile Rock" takes the premise of Freddy Cannon's "Palisades Park" and carries it to its obvious and frenzied 70s conclusion. Elton, ever the avid record collector, has discovered the key to working current and past pop influences into his own brand of tastetaker and tastemaker rock. It pays off in three hit singles.

Bernie is having a ball remembering how much he loves Hollywood and musical images from the 50s. And when it comes to losing love and writing about it the man has few peers. So what if it reads like a Hallmark card outtake. I cry in cardshops anyway. "High Flying Bird" takes on the lover who flew the coup. Both boys could well be talking about the plight of their hairlines but the fans could care less. Elton John is a teenage idol and the critics were coming back to the fold as "Don't Shoot Me" became considered one of the ten best albums of 1973. Not bad for a pudgie piano banger with an evergrowing collection of rose-colored glasses.

GOODBYE YELLOW BRICK ROAD: Elton John conquers the double album. Music with something to please everyone and visa versa. Where's the movie to this rock n' roll soundtrack? I love "Bennie and The Jets." I hate "Bennie and The Jets." "Saturday Night's Alright For Fighting" makes Slade sound acoustic. "Social Disease" makes VD sound like fun. "Candle in the Wind" is the best piece of anything ever written about Marilyn Monroe so let me quote my favorite Taupin lyric:

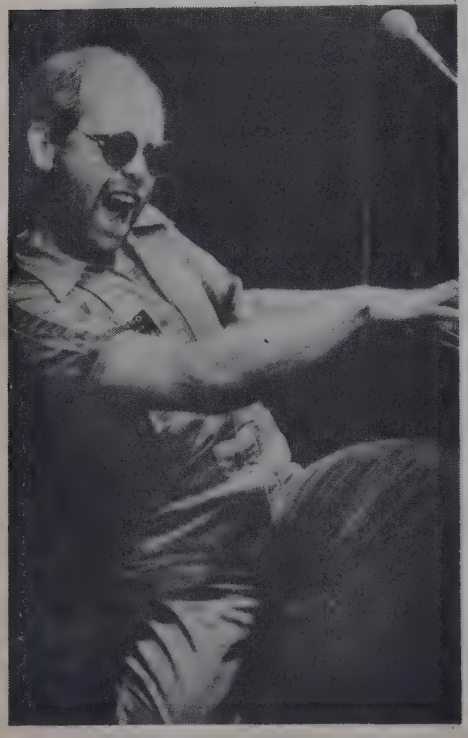
> "And it seems to me you lived your life
> like a candle in the wind
> Never knowing who to cling to when
> the rain set in
> And I would have liked to have known
> you but I was just a kid
> Your candle burned out long before
> your legend ever did."

Elton's got more personas than glasses ... jester, lover, loser, leader, punk, popster, priest and picture-watcher ... all rolled up in a package that loves his fans as much as

he loves the freedom to explore every facet of popular music. Elton is constructing songs with licks, hooks and choruses that are impossible to forget whether you like it or not. The band has never been tighter and the production is beatific. Listening back on the records it's hard to believe that there is a heavy preoccupation with death and the socially risque. It all sounds so palatable. "Jamaica Jerk-Off" foretells the current reggae craze better than the best of them. Can a record be too good? The world was sucking up this faster than they could press them.

CARIBOU: Elton goes super fast and super slow all on the space of one album. "The Bitch Is Back" though he never really left but this time Davey Johnstone has perfected a staccato riffing that superbly compliments the powerful horn blasts from the Tower of Power horn section. All homo-incestuous jokes aside, doesn't "Don't Let The Sun Go Down On Me" sound like it's going to become a traditional piece for generations of crooners. I'd like to dedicate "You're So Static" to the Recording facilities at Caribou Ranch. Those people could make flames feel like warmed up ice cubes. But that doesn't seem to bother the now multivoiced Elton. Bernie could show Harry Chapin a few tricks when it comes to a song like "Ticking."

'A male Caucasian with a gun had gone beserk in Queens' or 'You knifed a Negro waiter who tried to calm you down.' Now *that's* the way to write about brain-snapped snipers. And "Solar Prestige A Gammon" is the way to write an Elton John song with some words and not a shred of meaning. Maybe someday a whole album but until then we might still have to suffer through cosmic irrelevance such as "I've seen The Saucers." Ray Cooper on assorted good vibes and even The Beach Boys dropped in for some chanting. Two years on and this record seems slightly disposable but maybe Elton in his great commercial wisdom planned it that way. How does one argue with the cover of Time magazine? The next week it's something else.



Piano playing is really hot and nasty ... panoramic...

GREATEST HITS: It's nice to have them all in one place. Move over "Tapestry" and "Johnny Mathis Greatest Hits" because here comes Elton and the end is nowhere in sight.

CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY: Some people still think this is a double album and they even own the god-damned record! This disc went to Number One on the very day it was released and it deserved better. Stunning visuals, two booklets, a poster and music that goes zoom in the night. Contains the story of a musical twosome on the long hard road to overnight success. Bernie on Bernie in "Writing" on Elton and Bernie in "Bitter Fingers" and on the bitch that almost roped Elton in "Someone Saved My Life Tonight". Everytime I'm having a freebie meal at The Bottom Line I can't get the riff from "(Gotta Get A) Meal Ticket" out of my mind. And while we're at it, Davey Johnstone has got one of the biggest riffs in town.

They're currently building a cartoon based on this album and it should be a monster ... or should I say mouse, as in Mickey. When I gave this record a rave review in my Women's Wear Daily pop column the fans came out of hiding (in the form of parents, ten year olds and stuffed muzak intelligentsia) to tell me that 'Yeah, Elton John ... he's alright ... I gotta couple of his albums ... taped him off the radio ... does he really make eight million a year ... well who else is there ... can you get me tickets to his next concert ... etc.' The point being THIS MAN IS A BIG STAR and all that.

ROCK OF THE WESTIES: Sort of a tour warm up for Elton's new band augmented by James Newton Howard and Kenny Passarelli AND Caleb Quaye and Roger Pope back from the days of "Empty Sky." Talk about coming full circle. "Island Girl" has to be one of the most infectious songs of all times. You sing it even though you haven't the slightest idea about what the words are and that's okay because Bernie is more often than not getting into some mundane and stinky word situations. Oh what the hell! The two have become masters at the radio-wave, compatibility trade.

Even the Stones might have a hard time catching their breath competing with "Grow Some Funk Of Your Own" but it doesn't seem to dent old Elton. Bernie's even getting back into his western gun mood with ditties such as "I Feel Like A Bullet (In The Gun Of Robert Ford)" Cartoon cowboys never die. They just get mean and (brown and) dirty. Cover: Dig the beard/Ditto the piano ring and the

Kate Simon

Elton in a Winter Wonderland.

Gant's rugby shirt. Recluse available for hire. A master of Rock and Roles in every sense of the words.

HERE AND THERE: Live Greatest hits grown in London and New York. It even has some repeats from "11 - 17 - 70" but this time The Captain and The Kid's words really shape it up in the Elton tradition. I don't think I'll be playing this record very much. I've got this inbreed malaise towards live recordings. It reminds me of a souvenir more important to those present than to those listening. It's getting so that I want to say only nice things about Elton because I hear that he's a really nice guy and I know that he's prone to giving presents to people he likes and people who have treated him kind and friends that have helped his career.

I could really use a silver TVR sports car or a new tape machine or even a couple of real pieces of art to hang next to my Rol ... ah Elton John posters so ... Are you listening Elton? Good. Alright ladies and gentlemen and children of all ages: Buy "Here And There" or any of the above for that matter. It can't hurt and who knows, you just might come away with one of the best overall impressions of what Rock n' Roll circa '69 thru '76 really meant / means / might mean on and on. Go out 'na - na na-ing' to the close of "Take Me To The Pilot".

***

Afterglow: Let's see, I missed Elton's singing "Pinball Wizard". How about when he produced Long John Baldry. Or do you need his vocals with Rod Stewart ... or John Lennon ... or how about those Beatle remakes and ... hey, where's that copy of "Philadelphia Freedom". And I think it's gonna be a long, long time. □

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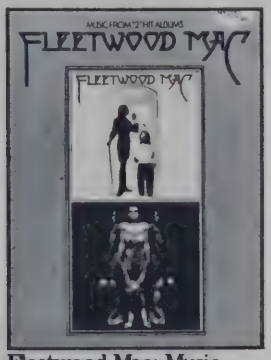

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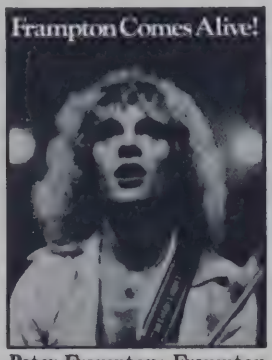

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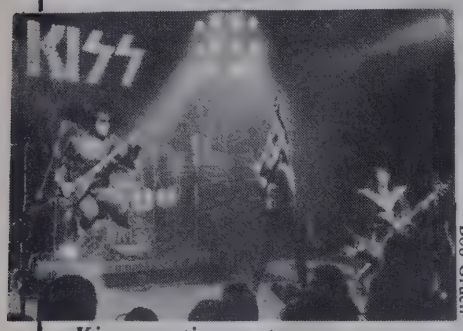


Bob Gruen

Kiss continues to grow as an American rock phenomenon. The recent release of their first three albums as a triple album set and the platinum status of their live album has convinced many music business people that Kiss won't be stopped.

The band — Gene Simmons, Peter Criss, Paul Stanley, Ace Frehley — are taking all these predictions in their stride. They are intent upon making a valid contribution to rock & roll and while they want to continue to grow, they aren't getting carried away by their incredible success.

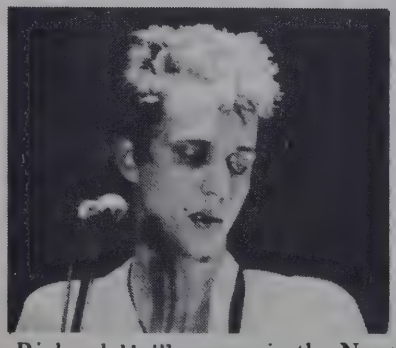
"I went to see King Kong. That did it for me. I didn't want to be just a human being walking around in a regular suit," says Gene Simmons, Kiss bassist and god of hell fire. The rest of the band seems to feel the same. The result: a long summer tour and talk of a Kiss movie and Kiss comic book in the fall.

Brad Elterman

When Bad Company wound up their recent U.S. tour, they did it in style at the Los Angeles Forum — complete with two surprise guests who joined in for their second encore: Jimmy Page and Robert Plant.

It was a significant occasion for Plant watchers. Robert was in an auto accident over a year ago and hadn't performed in that time. So as he and Jimmy jammed along on that classic blues number "I Just Wanna Make Love To You" fans were delighted to hear that Robert sounded as great as ever.

Zep will probably tour the U.S. before the end of this year. Their film, "The Song Remains The Same", is also scheduled for release.



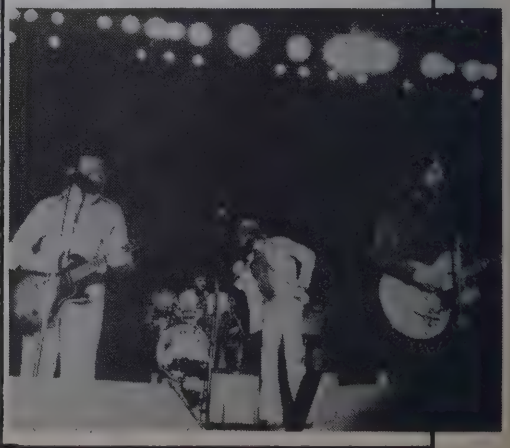
Dan Asher

Richard Hell's career in the New York rock scene has included membership in two important bands — Television and the Heartbreakers. Television have expanded and developed under Tom Verlaine, Richard Lloyd, Billy Ficca, and, Fred Miller, but it is remembered that Richard was once in the band. The Heartbreakers with Johnny Thunders of the Dolls and Richard as partners in song was a hot rock and roll band, but Richard has chosen a solo career at this point and declines comment on the band's break-up.

Richard recently made a demo tape including a version of his classic "Blank Generation", as well as three other new songs.

On the far right is Felix Pappalardi producer of Creem and producer/bass player for Mountain and producer of the Youngbloods. Also in the picture is Creation. Felix, whose credits include producing Tim Hardin singing "If I Were A Carpenter", has looked to the Far East for his latest production and brought it back to the west. Creation's first album was released simultaneously in the U.S. and Japan.

The Beach Boys had quite a celebration to commemorate their 15 years together. First of all, Brian Wilson, that elusive legend, reappeared to produce the band's new album, "15 Big Ones" which includes a number of new songs written by Brian. Among them are "It's O.K.", "Had To Phone Ya", "That Same Song", "TM Song", and "Back Home". Also on the album were oldies like "Chapel Of Love" and "Palisades Park", Mike Love's song "Everyone's In Love With You", and Al Jardine's "Susie Cincinnati". Coinciding with the album is a tour that runs until September 21st. By the time they play that last date at the Coliseum in Portland they will have crossed the country several times, working three months straight, plugging the new album, a single, and an August tv special.



The Los Angeles City Bicentennial Committee recently honored Chicago for their "enormous contribution to American music" and for being goodwill ambassadors for America throughout the world. Pictured from left to right are Chicago members Laudir de Oliveira, James Pankow and Lee Loughname; Committee representative Larry Johnson; and Chicago members Peter Cetera and Walter Parazaider. Nice going, guys.

Thin Lizzy's blitz of America was cut short at the beginning of this summer when Phil Lynott, band's lead singer and bass player, was rushed under doctor's orders to a private hospital in Manchester, England. Phil came down with a viral infection and doctors in Columbus, Ohio where the group was playing told Phil he had to go to the hospital as soon as possible. The cancellation of the remainder of the group's tour (which included dates with Ritchie Blackmore's Rainbow and a New York City debut at the Beacon Theater) was depressing both to Thin Lizzy and their fans. "It's all highly disappointing and it has depressed us, but we had no choice," said group co-manager Chris O'Donnell. "Phil is down about it and has asked me to express his thanks to everyone who made this tour such an unbelievable chapter in Thin Lizzy's history."

After Phil gets out of hospital the band will do some already booked sold-out dates in London and then go into the studios to prepare their next album for scheduled release this fall.

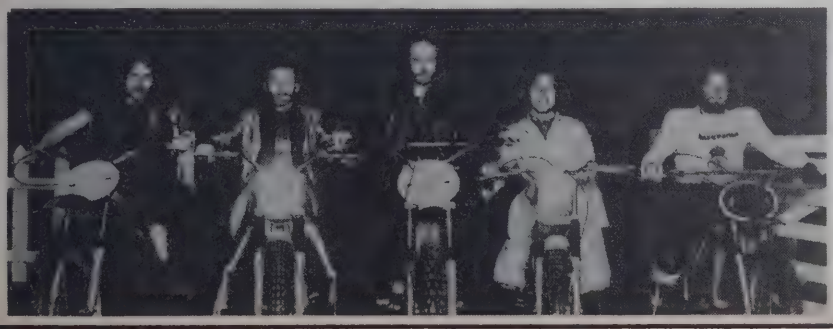
Black Oak Arkansas has set an 80 date tour of the U.S. to follow up their tours of England, Germany, Holland, and France. The U.S. tour runs from September 15th to New Year's Eve and may exceed 80 dates in all. "Seein' all the money we'll be makin' for the IRS, we've decided to call it Black Oak's Worldwide Taxes Tour", quipped Butch Stone, BOA manager.

This tour of the U.S. will be the first opportunity to see the new Black Oak line-up which included Jim D., Miss Rudy Starr as special guest, Marius Penczner from Ruby's Grey Ghost Band, and Black Oak regulars Little Jimmie Henderson, Tommy Aldridge, Stanley Knight, and Pat Daugherty.

"For some time I have wanted to play some of the smaller concert halls in the United States as opposed to the arenas," said Ian Anderson in announcing Jethro Tull's recent tour. "I feel that there is a particular audience, perhaps a little older than the average pop concert-goer who do not find the arenas as acceptable a place to view a show as some of our younger followers.

"However, our tours here have become so long through having to play up to five days in any one city that there has not been the time to play the smaller venues. This year we decided to overcome the time problem by playing in larger outdoor venues in the major cities. We shall then be coming back, I believe in September to play one or two days in small halls in most of the cities where we have played outside. We shall be playing a somewhat different show geared to, let's say, a more mature audience.

"As far as the outdoor concerts themselves are concerned, we have gone to considerable trouble to ensure that the technical aspects of the presentation are of a sufficient standard that the show will be as enjoyable as possible for the audience, in particular, we will be using a closed circuit television projecting the performance on a giant screen behind the stage."



There's Star Trek the tv show with all its spin-offs: model kits and Spock ears and phasers at the local toy stores and a series of hit books. Now there's also a Star Trek album. Columbia Records has just released a Star Trek lp which features the show's creator, Gene Roddenberry, plus William Shatner, Leonard Nimoy and sci-fi author Isaac Asimov narrating the story of the Starship Enterprise and giving behind the scenes views of Star Trek.

IGGY POP'S UP AGAIN

by Pam Brown

All of the underground groups who combine the explosive New York music scene today are in some ways inevitably connected with Iggy Pop and the Stooges. Along with groups like the Velvet Underground and the MC5, they are one of the original Punk Rock bands. A brief history of their choppy career, with comments by Iggy:

1968 - The Stooges form in Ann Arbor, Michigan. Iggy Pop, lead vocals; Ron Ashton, guitar; Dave Alexander, bass; Scott Ashton, drums.

1969 - Discovered by Danny Fields who was at that time with Elektra records.

"I was playin' a free gig, one of my few, at the Michigan Union, and Danny Fields came out to see the MC5. It got to the end of our show and I was just letting the amps play and shooed the band off. So I was just wanderin' around, I had this maternity dress on and a white face and I was doing unattractive things, spittin' on people, things like that. So I wander off the stage and this guy says 'You're a star!' Just like in the movies. He said he worked for Elektra, I figured he cleaned up as a janitor or something, I didn't believe it. But he was real!"

The Stooges are signed to Elektra and they record their first album, ("The Stooges") produced by John Cale. A large cult following builds. 1970 - The Stooges record their second LP, Funhouse. The cult following remains faithful but the group has alot of problems, both personal and legal. The Stooges break up.

1973 - Iggy comes to New York alone, broke but not friendless. Danny Fields is again responsible for the next stage in Iggy's life - he introduces him to David Bowie, who had always been a great admirer of Iggy's. Through Bowie he becomes involved with Tony DeFries and MainMan. Clive Davis signs Iggy to his

Andy Kent

I get these ... nude pictures from a woman in Germany who says I'll do anything..."

Columbia label and sends him to England with Bowie and James Williamson to record a new album. They are eventually joined there by Scott and Ron Ashton; the Stooges are together again, with a slight change in personnel. Raw Power, their third album, is completed. The Stooges return triumphant to America with an incredible record and a new, optimistic lease on life. Keyboardist Scott Thurston is added to the group and the sound is fuller and richer than ever. The Stooges cult spreads around the world.

"I get these big pictures from a woman in Germany called Mechthal. She sends me these nude pictures with chains and she says 'I'll do anything. I'm your only true fan and I'll do anything'."

The group performs sporadically over the next two years.

1975 - The Stooges break up again, this time for good.

"I just sorta made a conscious decision in the Spring of '75. We had another tour to go on and I just said STOP! TIME OUT! Because I can't stand to go out on stage and not feel proper about what I'm doing. So I stopped, which is a big gamble because the whole security you got in the rock world is basically inertia, to keep moving. I did that once before in 1970."

Iggy retires to Los Angeles for a while to "get straightened out".

1976 - Iggy cuts a few tracks with James Williamson, still his fave guitarist in the world. He also goes into the studio with Mr. Bowie again and they do some experimenting.

"The way we work is not exactly the accepted method. We got one new track down, a four-track in L.A. called *Turn Blue*. It's just this song about depression. Me and David just went in and I just sorta went like give me THAT piano time, give me Al Green in his next life. So he got that for me and I started making up lyrics with no melody and I just left for a couple hours and let David fuck around with it, get it a little more delineated. Then I'd come back and by that time he'd called up these really good people for us to work with (session men, back-up singers). David played guitar and I'd sing, stuff like that. Different ways, different things. Now that it's begun to start again, there aren't any limitations because I'm not working with a regular band. But I don't have the security of knowing I can go into a room and throw water on my five bums and say 'come on guys, we're gonna go play!' "

*****

A guy in France is supposedly putting out a bootleg album in the near future of the Stooges live at the Michigan Palace. Iggy popped up in New York this March while Bowie was here to do two shows at the Garden and the Nassau Coliseum during his recent tour. He showed up at C.B.G.B.'s on the Bowery to catch the fabulous Ramones, who are managed by Iggy's old friend Danny Fields. At 28 he still looked 22, healthy and charming in a light blue suit that matched those incredible Iggy eyes of his. He was one of the unfortunates involved in the pot bust with Bowie up in Rochester, but that will undoubtedly blow over after a couple bothersome court appearances and legal fees and/or fines paid.

Andy Kent

London Features, Int. Ltd.

Iggy, with new producer. "The way we work is not exactly the accepted method."

"Bowie's show at the Garden was a great show, and I'm not known for my compliments of other people's work, his included. But that show was real good. He got through that time. I don't mean through to them, or it ... he got through to me. It's the first time I've really felt alot watching him on stage."

Iggy seems to have come a long way from the crazy, confused, self-destructive American kid he epitomized in his early career. His mind is clear and directed, full of plans for the future. New York was only a short stop for him as he was on his way to Germany to meet Bowie, who'd departed for there a few days earlier. Bowie will produce Iggy's next album, the first in his new solo career, which they plan to record either in Germany or Switzerland.

I asked Iggy if he was going to make any movies because Bowie has spoken in recent interviews about Iggy being "sort of a cross between Lenny Bruce and James Dean", and about wanting to use him in some film projects of his own.

"Yeah, I'd like to be a movie star, and a rock and roll star, and own a couple banks and be a master criminal and fuck divorcees uptown and ya know, just do everything. I have all the desires."

Iggy's tastes in music have also broadened quite alot. Perhaps it's Bowie's influence, but I think it's more likely that he too is delving back into his roots for inspiration, as many artists seem to do after more experimental stages in their careers (the Rolling Stones for example). Just as he is part of the roots of the new young bands emerging today, early sixties R&B is roots for him.

"I went to college at the University of Michigan for one semester and I couldn't stand it. I looked just like I do now and everyone stared at me. So I went to Chicago and played drums for blacks. All that music was really important to me. I had all Mary Wells' singles, listened to *Bringing It All Home* constantly, first Stones album constantly, Labelle, Carl Orf..."

He told me that just before the interview he had been in a bar where he played a whole jukebox full of disco songs.

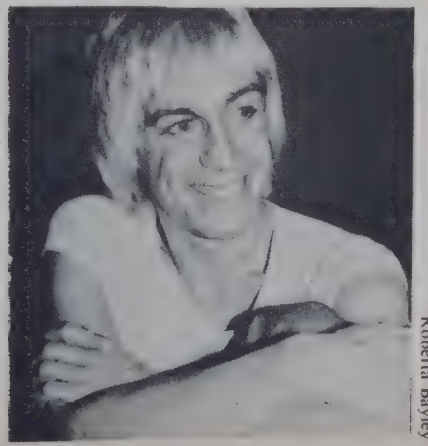
"I don't go to discos but I listen to disco music. Like I like K.C. and the Sunshine Band. The only thing that I like is to get a feeling from music and do the things I like to do, like the song says. I like it, I like the sounds. Some of the chords are great, they use these weird minor chords but not in the same old descending pattern. I'd much rather listen to K.C. and the Sunshine Band than Chicago or something."

Iggy is fond of Reggae too, especially Bob Marley and Jimmy Cliff. Tom Waitts, a young white singer with an old black - jazzy - blues type sound is another favorite. While in New York Iggy jammed a bit with Sylvain Sylvain of the New York Dolls, and they came up with a song together.

"Sylvain came up with this riff that's really good, I'm gonna try and get him to co-write with me on it, maybe put it on this album. It's called *Running from the Pain*. I wrote the words and the melody."

With all this diversity open to him now, Iggy's future sounds pretty interesting. We can only hold our breaths I guess, and wait anxiously for the surprises he promises are in store for us. □

Andy Kent



Roberta Bayley

A cross between Lenny Bruce and James Dean...

SPINADDICT

by JAMES SPINA

The amount of albums released these last couple of weeks has been staggering. The radio dudes have been so busy pushing old Beatle tracks so I feel duty bound to overexert my already brief exertions for the sake of good, new rock 'n' roll. I said 'good' so this month's slag heap will consist of a brief listing of 'musts - to - avoid' at the end with very little editorial commentary (in general they don't deserve more anyway). So onward bebop soldiers starting with THE GREAT RETURN OF ... JETHRO TULL "TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE" (WARNERS).

For the last couple of vinyl slabs old Ian has been about as exciting as the social calendar of a migrant worker but this time things are aflutter again in the land of Aquaflute. Great story about an Anderson - look - alike slag that burns up on a cycle - cycle and returns to find the world is marching to the sound of his drone once again. Each song is a success on its own and especially wlecome back the seamy harp work on "Taxi Grab" and the power breathe singing on the title track. Great to have Ian back flashing that wicked self of old days.

Sidney Smith

DONOVAN "SLOW DOWN WORLD" (EPIC) and give this "Well Known Has-Been" another chance. He certainly deserves it for having forsaken the Nashville sins of his last LP in favor of some good old cerebral scat songs. "Has Been" uses a sly disco working (very similar to the teck used by the Bee Gees on "Jive Talking") to freshen up the already definitive Donovan sound and it succeeds in spite of its influence. "Black Widow" - Ultimate Vamp song of the month.

TODD RUNDGREN "FAITHFUL" (BEARSVILLE) I must admit that I haven't been very faithful to Todd in the last few years. Thought he was slipping into obscurity on his own YESish puke. Well the kid has returned with one side chock full of choice tunes from the late sixties. The best (then and now) is "Happenings Ten Years Time Ago" in which Todd becomes Jeff Beck, Jimmy Page and Keith Relf all rolled up in one great flash of historic - hysteria. Side two features Todd in a variety of poses, all of them closer to Nazz, Runt and early Todd than any of his recent drivel. Could it be? Yes it could. The messing around seems over and it's time for Todd again.

GROUNDHOGS "CROSSCUT SAW" (U.A.) T.S. McPhee has probably burned off his own hair with the scorching guitar sounds he makes. And he's even better on synthesizer riffs! The terrorized playing on "Boogie Withus" is guaranteed to ruin your speakers but what a way to go. Robin Trower, pay close attention.

IAN HUNTER "ALL AMERICAN ALIEN BOY" (CBS) Anybody that could call a song "God (Take 1)" and get away with it deserves to be forgiven for quitting one of my favorite limey (Mott) bands. Miles ahead of his first solo effort, Hunter has remastered his Seadiver groove and come up with a chock of songs that should be monsters when done live. Side note to Ian: Stay away from those New York Session bores and put your glasses back on. We all need someone we can reflect off.

TERRY REID "SEED OF MEMORY" (ABC) Hate to end this 'return of' category on a down note but this album is a dud compared to the music Reid once made. The songs and voice are still fine but the production is heaped in country - rock cliches ala producer Graham Nash so that Terry rarely gets the chance to break out into his spirited banshee vocalizing. It's not that I'm against Reid's current tendency to slow down the pace compared to old days but why must he forsake his British roots and slop around with deadened pedal steel guitars and faceless session men. All he needs is a demented drummer, a tasteless Vanilla Fudge organist and his own hit and miss chord work and the whole thing could happen again. Glad you're back but now start 'bang - banging' or you're just a memory in this space.

AEROSMITH "ROCKS" (CBS) You'll get no argument for me on the solitary point of that title. I once thought they might become America's answer to The Yardbirds. Now I'm sure of it.

UFO "NO HEAVY PETTING" (Warner Brothers) Britains answer to Aerosmith. Three great covers in a row and a keyboard player that works in the context of a heavy band. Winners of this months rockironroll award.

THE ISLEY BROTHERS "HARVEST FOR THE WORLD" (T NECK) Just when I get to thinking that I hate all disco groups along come the Isleys and ruin

everything. Key production note; 'All Musical and Vocal Performances by Isley Bros. It pays not to Gamble and let the slicksters Huff.

NATURAL GAS "NATURAL GAS" (PRIVATE STOCK) Pertinent info first. Joey Molland was guitar singer in Badfinger. Jerry Shirley played drums for Humble Pie. Mark Clark thumped in Uriah Heep and Colosseum. Peter Wood tinkled the ivories for Sutherland Bros. and Quiver. Together they have a band that is both brash and beautiful. Molland in particular has a knack for writing songs that make you proud to be an anglophile. Expatriots of mini-super groups should find success with this blast of Natural Gas. Next time your Dee-Jay starts up about those good - ole - beatles call up and request this.

GIANTS "THANKS FOR THE MUSIC" (CASABLANCA) New Direction for the former leader, of the Beau Brummels, Ron Elliott. Must say that I miss his ethereal rhythm guitar tactics but viewed as a new group Giants takes a tough Cajunish stab with a bitchin' good bite to it.

IAN MATTHEWS "GO FOR BROKE" (CBS) If Gram Parsons was English ... What higher praise can I give to a man who has the voice of an angel, the taste of a saint ("Darkness Darkness" By Crazy Horse, Van Morrison's "Brown Eyed Girl" and a reggaeized version of The Rascal's "Groovin' ") and the pen of a pop - prophet. It is amazing that someone could include so many classics on an album and still have the chops to write a song like "I'll Be Gone" that sounds better than the best. Everyone knows that I'd sell my soul to play like Keith Richard but did you realize that I'd tear out my heart to sing like Ian Matthews.

CASINO "CASINO" (MCA) Flo and Eddie's favorite new band. Never argue with a Turtle and long live the spirit of Steve Marriott soundalikes.

GARFIELD, "STRANGE STREETS" (MERCURY) First Canadian band I've liked in many moons. Lead singer Garfield French possesses a morbid sense of tones and tastes. He also plays a spooky acoustic guitar. Sanitarium sounds for the electro - shocked generation.

JOE COCKER "STINGRAY" (A&M) To quote an oft used Monty Python line ... "I'm not dead yet!"

RUSS BALLARD, "WINNING" (CBS) The real reason those first few Argent albums were so good. This disc should be divided up into eleven singles. Stand back and watch Russ slug them off at the top of the pops.

And now in short order, this month's slag heap...
ILLEGAL STILLS (CBS) Close it down, Buddy, cause this one's all dried up.

SHAKTI, JOHN McLAUGHLIN (CBS) Who cares if you decided to grow your hair and eat candy, your music still sounds like chordless currie.

RICK WAKEMAN "NO EARTHLY CONNECTION" (A&M) Ditto on Music and rock connection status. Maybe if you cut you hair or ate John McLaughlin's hair...

JOHN SEBASTIAN "WELCOME BACK" (WARNERS) ... but don't hang around too long or I'll fall asleep before you even get a chance to tie-dye my TV set.

BILLY JOEL "TURNSTILES" (CBS) The first person to send me a drawing of Joel with subway token eyes gets my copy of this mundane record.

JOHN MILES, "REBEL" (LONDON) James Dean poses will get you nowhere.

BELLAMY BROTHERS "FEATURING 'LET YOUR LOVE FLOW' " (WARNERS) and damn little else.

MAHOGANY RUSH, "IV" (MERCURY) This guy is like Hendrix. Dead.

ROGER McGUINN, "CARDIFF ROSE" Space cowboy turns pirate and walks the plank. Goof - produced by Rolling Thunder Ronson. □

BLUE OYSTER CULT

by Tom Verlaine

Don't pass on this one. It hath more soul than any slick English boot. Bowie, Roxy Music, Queen. They've learned alot from these All-American guys. Kiss and Aerosmith got their reps as B.O.C.'s opening act. Meanwhile the agents of fortune work 364 nights a year to survive. But every man's time comes and this disc tics but crazy. It's everywhere. In that rhythm section. The Bouchard brothers sink down far enough to hit gold. Oil, too. This record makes you feel rich. Makes you feel like you've got everything you really need. BOC's instinct is as steady as a laser but, more important, they never lose heart.

Just hear Albert Bouchard's vocal on "Debbie Denise" or A. Laniers's on "True Confessions." More flesh and blood reality than their cool British cousins. Listen to D. Roeser's solo on "E.T.I." It presents a hand so sure and a feel so wide that a heart takes on the proportions of a sun. And A. Lanier's keyboards orbiting around that guitar is one fine move.

Lyrically you get two A. Lanier's and two Patti Smith's both of whom tell the truth. (And that lady's "guest" vocal on "Revenge of Vera Gemini" makes you think Cleopatra is alive somewhere.) You get a S. Pearlman sci-fact? - fiction? tale in "E.T.I.", a heartbreaker true life story by T. Bouchard "Morning Final" and the Wise Lalala of D. Roeser on "The Reaper."

Some dancin' guitars on that last one too. And all through everything you get that great *feel;* that feeling that these good fellows *need* to do what they're doing. They're not working from a vacuum or a point of view but from a great and human space, shimmering with intelligence ("Tenderloin," "The Reaper") full of humor and fear ("E.T.I.," "Vampire Tatoo") longing and belonging and, etc, etc ("True Confessions," "Debbie Denise".) Always aware, never self-conscious.

A few more specifics. The rhythm guitar work is as good as it gets. Thick, chunky, it bursts open, warm and wet. And the keyboards are just as tasty. Especially on "Morning Final" and "Tenderloin." That touch of class. With this platter the Cult moves out of centigrade into ... Don't pass.

Things Are Changing For IAN HUNTER

by Jim Girard

Ian, circa 1974. "I'm trying to get away from all that, remember?"

Lee Black Childers

Seems that since Ian Hunter left Mott The Hoople (some 18 months ago), his life has been in a state of constant flux. His always shaded eyes have seen many changes happen as of late.

ALL AMERICAN ALIEN BOY, Hunter's second solo album, has been released to rave reviews. That album, though, was the culmination of about a year of painful reappraisals and urgent decisions concerning his career.

On leaving Mott The Hoople as lead vocalist and figurehead, Ian hastily formed a band with Mick Ronson (ex-Bowie guitarist and, then, guitarist for Mott). The band quickly dubbed itself Hunter - Ronson Band and recorded (under Ian's solo banner) Hunter's first album last year. The album, HUNTER, was as much Ronson's doing as it was Hunter's. Hunter - Ronson's short U.S. tour last spring failed to draw attention to the album or gain Hunter many new fans.

All too quickly, we found Ronson playing in Dylan's Rolling Thunder Revue and working with ex-Byrd Roger McGuinn and Hunter preparing a tour with Harvey Brooks' Fabulous Rhinestones. ALL AMERICAN ALIEN BOY emerged with a cast of ace session players (no trace of the Hunter - Ronson Band), not to mention a totally refreshing sound. What gives?

Rather than the usual rock and roll session players, Hunter chose some tasty musicians from various fields. Jaco Pastorius played bass (being the regular Weather Report bassist and star of his own solo album on Epic) and Journey's Aynsley Dunbar played drums. Ex-Bonaroo guitarist Gerry Weems does most of the lead guitar work and Chris Stainton (ex-Cocker and Leo Sayer alumnus) handles all the keyboard work. Also, top session saxophonist, Dave Sanborn, is heard on several cuts.

"A lot of people were freaking when they heard what I was doing; they thought I was doing a jazz album or something," laughs a happy Ian.

He explains further: "In England there's mainly rockers, but after living in America for the past year, I've met folk people and jazz people and all kinds of players. That's been good for me. I mean, ALIEN BOY is still a rock album, but it doesn't slam away. See, I'm into taste ... even when it didn't look like I was into taste, I was. I'm really glad to get out and see other players and use other players; when you're in a group you get stuck.

"Mott was a factory. I used to think it was a factory with a difference, but what harassed me was that it was still a factory. See, if Mott would have done an album like ALIEN BOY people wouldn't have liked it; they'd have said 'Where's the rockers ... boom, boom, boom?' "

If Ian Hunter is happy with his newly found solo career, there certainly are some Hunter - Ronson fans who are disappointed. Whatever happened to their mutual admiration society? There band? Their plans?

"At the time of the first solo album, I was mindless," explains Ian. "I had just left Mott and really didn't want to get into another group, but I did anyway because Ronno was willing. See, Ronno was still into being in groups and I was caught between two things. I wanted to branch out and try different things.

"Anyway, Ronno put the group together and we cut the album; it was a group album. Ronno mixed the album and I sat back watching the telly. He then wanted to tour — thinking it'd be therapeutic for me. I guess it was a good crossover ... but not what I wanted. That whole album was more Mick than me I suppose."

The Hunter - Ronson tour was premature and confusing for people. RCA (who had released Ronson's two solo albums after he left Bowie) didn't want another Ronson album and Columbia had signed Ian Hunter as a solo act.

Not only did Ian and Mick have two separate record companies that they were under contract to, but they had two different managers as well. Unfortunately, a Hunter - Ronson deal couldn't be worked out between the managers (Tony DeFries, at Mainman, for Mick and Fred Heller for Ian) and

Ronson's reliance on Hunter (whom he'd been living with) became the cause of a strained relationship. The details of the strife between Ian and Mick seem trivial, as Ian reflects on the general problem:

"Mick and I got on good and if it had been left to us we'd have carried on somehow. There was managerial problems and everything, but Mick was starting to think like me musically. I was saying that we should get out of screamsville and do something new. See, Hunter - Ronson was still a lot like Mott. Ronno was still into a make-up thing ... now he's changed after playing with Dylan."

I voiced my opinion that Ronson, I thought, should be doing something more creative than playing sideman to Dylan and those folk - oriented Americans. Ian seemed to feel somewhat the same. "Now Ronno is getting wages to back somebody," he said. "I don't think that's what he should be doing. It may look good for the papers and all, but Ronno ain't Bob Neuwirth, you know. He belongs back in the studio again ... what he's doing now seems like a little sideline.

"What Ronno thinks he is," Ian continues, "is a really good singer and song - writer and what he really is is a great studio technician and guitar player. He doesn't want to be that though. When Ronno gets in the studio he is in total control, just the opposite of what he normally is. Out of the studio, Ronno really doesn't have a mind of his own. That's one problem. I'm sure he'll be alright though."

As soon as Mick Ronson and Ian Hunter broke camp and parted their artistic ways, Ian got down to business again — writing and preparing his ALL AMERICAN ALIEN BOY album. "I was pissed off," he says, "and when I'm pissed off I usually write. I got heavily into it and the words came faster and heavier than ever." I asked him if that's what inspired "Apathy 83" where he claims "There ain't no rock and roll no more, just the sickly sound of greed." Ian stated: "Yes, I was pissed and that was about how rock got all messed up. In its pre-dope form, rock was innocent. The innocence is gone now and now it's coke and smack and corporates."

The songs on ALL AMERICAN ALIEN BOY reflect the depression Ian was undergoing last fall. They are all true in some way. Ian proudly states that ALIEN BOY is really his first solo album, for all intents and purposes.

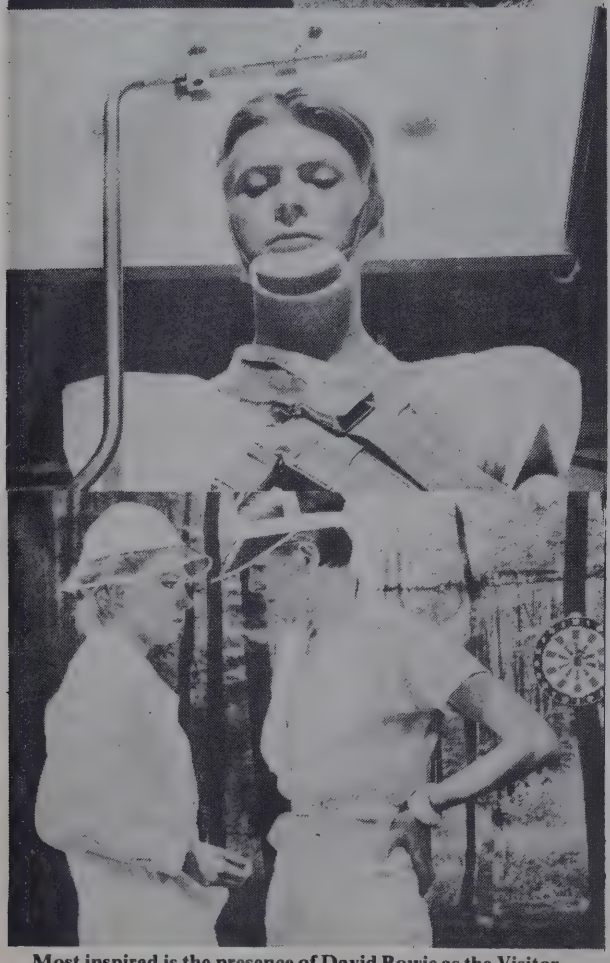
Ian declares: "Most all of ALIEN BOY is true, whereas the last album was a lot of fabrication. That upsets me. I don't like fabrication. Also, it was easy to write the songs on this album because they were real and they were happening. On the last album, for example, 'Who Do You Love' was like 'I called her on the telephone' and back to all that. I always laugh at those kind of lyrics when I read them in other people's songs."

The players on ALIEN BOY were, of course, hand - picked by Ian for their virtuousity. Ian planned the album, down to the arrangements, well in advance. "Everything had to be in my head well in advance because the people I chose were highly professional. I had to be in control, so I worked eight months before I went into the studio; then it only took three weeks to record the whole album. I was frightened by how professional all these people were, and here I was coming out of Mott The Hoople. From the Mott album onward, I was used to spending two months minimum on an album.

A surprise appearance of Queen's vocalists showed up on a cut called "You Nearly Did." Ian's wife, Trudi, had seen Freddie Mercury and the boys on the plane from London and told them Ian was recording another album. "Yeah," says Ian, "I knew those guys because they used to support Mott years back. They dropped by the sessions and they were so polite because they didn't want to get in the way. Finally, they asked if they could help and I asked them to sing on 'You Nearly Did Me In' — rather good they were."

The final result of the ALIEN BOY sessions is overwhelming; a rock and roll album that isn't "screamsville," as Ian would say. Things are changing for Ian and he's even taken to lifting his shades for photos. "It's no big thing really," he says. "I've always worn shades, but it just became a habit because I wore them onstage because of the lights. I just got used to them and it became accepted as part of me. I doesn't matter, does it? I am trying to get away from all of that, remember?" □

His always shaded eyes have seen many changes happen of late...



Most inspired is the presence of David Bowie as the Visitor ... Bowie's soft melancholy attitude perfectly makes believable the genius and the misery of the character...

The Wizard Of Mars: DAVID BOWIE In "THE MAN WHO FELL TO EARTH"

by Donald Lyons

Science fiction, like the Western, is a romantic genre. It tends to set up a stark battle of good and evil, although the labels on the opponents can vary. In olden, childish times, noble earthling Buck Rogers would combat the wicked Emperor of Ming. More recently, since the development of nuclear weaponry and the conscious rise of America to world dominion, the labels have been switched with a vengeance in American science fiction films. Twenty five years ago, in "The Day The Earth Stood Still", wicked American earthlings killed a gentle, peaceful, priestly visitor from outer space. (Five years later, however, in 1956, "The Invasion of the Body Snatchers" reverted to the old device of evil colonializing spacelings. In this and other ways, "Body Snatchers" is a reactionary, though powerful, movie.)

In "2001: Space Odyssey", the cosmic Emperor of Evolution sends periodic slabs to produce quantum changes in the human species - and this benevolent incursion we are impotent to stop.

The moral structure of "The Man Who Fell To Earth" is much like that of "The Day The Earth Stood Still". A sweet spaceling splashes down in an Idaho lake. He timidly faces the grotesqueries of a small Western town, and - zip - he's in the office of a gay patent lawyer and negotiating to set up World Enterprises which, with a few formulas he's brought with him, will revolutionize the electronics industry and make the Visitor the richest man on earth. The real function of World Enterprises is, though, to construct space ships to bring water back to the Visitor's dried up star, where he has abandoned, as we are shown in countless flashbacks, his wife and two children.

Visitor directs World Enterprises from a tacky motel in New Mexico, where he watches seven television sets at once and finds a friend in a dumb but lovable chamber maid, Mary-Lou. Soon he builds a house for Mary-Lou and himself on the shores of the Idaho lake. The house has a million television sets and stereos and avant-garde electronic doodads, which Visitor plays with forlornly and miserably all day long - he has many headaches - while Mary-Lou makes chocolate chip cookies. They both have many cocktails.

Soon, in a scene of exploding psychedelic confetti, Visitor takes off his hair and eyes and reveals to Mary-Lou the awful truth. His green, bald body and cat eyes actually look great, but Mary-Lou is shocked, though she comes to understand. They have a cocktail and wander out to the starlit dock, where she quizzes him about his remote, stellar family.

Trouble is brewing, however. A secret Agency of the US Government defenestrates the gay patent lawyer and his boyfriend and kidnaps the Visitor. They fear that the Visitor's technical genius is a threat to the planned capitalistic consumer-exploiting obsolescence that their power rests on. Betrayed by Mary-Lou and a scientist he has hired, the Visitor is kept by the Agency in a Las Vegas - like suite and has his body monkeyed with and screwed up by doctors seeking his secret.

Time passes. A fat old Mary-Lou, now living with the scientist, comes to visit the strange prison of the Visitor, and they play ping-pong in sneakers and space-visors. They tell each other they do not love each other anymore. She leaves. He finds himself free to walk out.

We last see the Visitor drunk at an outdoor cafe, explaining to the scientist that he has made a record, now in all the stores and on the radio, in hopes that his far-off wife will hear and recognize it when the radio waves reach her distant star.

"The Man Who Fell to Earth" is, then, the old morality play of gentle spaceling done in by wicked earthlings, all brought up to date with the latest in gadgets and CIA - conglomerate evil. This ultra-modernity is sometimes annoying, as when Director Nicholas Roeg indulges himself in colored negatives, twangy flashbacks to Planet X and the whole

Roeg's third film about a gentle but very knowledgeable alien destroyed by civilized greed and stupidity...

arsenal of psychedelic toys. Also, the earth villains are not original or interesting, and far too much time is pointlessly spent on the background of the scientist, who used to be a teacher carrying on with his students (except for one lovely moment when his student recites the Auden poem about Icarus falling unnoticed into the sea - a neat parallel to the Visitor.)

But what works in "The Man Who Fell To Earth" works beautifully. Most inspired is the presence of David Bowie as the Visitor. Bowie's soft, melancholy attitude perfectly makes believable the genius and the misery of the character. At first, it is his strangeness that we sympathize with — the Idaho landscape, the town, the motel are made to look as alien to us as they are to him.

Then as his nature - nostalgic, non-violent, non-verbal - is slowly revealed, we identify strongly. "I can't hate" he says. Though he is world-master of technology, it pains and hurts him. "Television shows everything, but it doesn't tell everything", he cries. Tired of music, he longs, without knowing it, for golden oldies: "Voices ... I want voices." (Here I must praise John Philips' subtle, sensitive selection of the film's record music.) When Mary-Lou asks what his children are like, says "Like children ... just like children". It is the paradox of David Bowie, of the Visitor and of this whole movie that those very people who are masters of recent technology are most desolated by the lack of "human", emotional content, of love, in it.

Anyway, Bowie's performance is flawless, the most successful rock debut in films since Elvis. Of course, he looks ideal - the tossing streaked orange hair, the puzzled eyes, the delicate fragile body, the air of infinitely wise weariness. Also fine is Candy Clark as the all - too - ordinary Mary-Lou.

This is Roeg's third film about a gentle but very knowledgeable alien destroyed by civilized greed and stupidity - Mick Jagger was the fugitive rock star in "Performance", Roeg's first (and rather messy) film, and there was the aborigine boy in the beautiful "Walkabout", Roeg's second movie. "The Man Who Fell To Earth" is Roeg's best to date, both because of Bowie, who is here so much more than a celebrity guesting in a movie, as Jagger was in "Performance", and because Roeg uses supremely well here his talent to make the familiar strange. When Roeg goes after the exotic, he overdoes it. But when he evokes the strangeness hidden in the everyday, he can truly see from an alien angle. See the way he uses liquor as a pervasive, poisonous earthling drug, or old movies like "Love In The Afternoon" and "The Third Man" or the ping-pong hats. On this level, Roeg has real wit.

I think the most memorable, the most haunting shots in "The Man Who Fell To Earth" are simply shots of the sky, crackling with television programs. At the end, the sky crackles with the Visitor's record played on the radio - this is the last irony in a film filled with sly humor. David Bowie's record is a pathetic last resort sent out to one listener in the infinite to signal his hopeless love. The "miracles of modern communication" are in fact communicating a terrible emptiness, an awful loneliness, cosmic and final. □

Thin Lizzy is as tight and tough as they come...

Robber Soul
THIN LIZZY'S PHIL LYNOTT

by Joseph Rose

"Me father ran off," said Phil Lynott. "Well, he didn't run off. Me mother didn't fancy him. It was when I was about 5, so I've always been an only child. It's given me a bit of the robber spirit."

It may not be the robber spirit that Phil feels when he's onstage with Thin Lizzy, but it's certainly some kind of spirit. And it's a spirit that's catching hold fast in America, where Thin Lizzy is emerging as one of the hottest new performing bands while its albums are selling as fast as concert tickets.

You could call Thin Lizzy an Irish band. Certainly founding members Lynott, who plays bass, and drummer Brian Downey are childhood chums from Dublin. But what about the two lead guitarists, Brian Robertson and Scott Gorham, who come from Glasgow, Scotland, and Los Angeles, U.S.A., respectively? Sounds like one of those artificially contrived bands that isn't fated to last long.

Well, it only sounds that way on paper. In performance or on record, Thin Lizzy is as tight and tough as they come. Brian R. and Scott take turns blasting out hot guitar licks or playing double - power duets a la the early Allman Brothers. Brian D. flays away with a vengeance at his double - bass drum kit. And Phil pulls at the strings of his bass as if he's tearing his worst enemy into shreds. With all of them but Brian stalking the stage and striking various tough and nasty poses, you might think Thin Lizzy was almost an archetypal heavy band. But once again things aren't exactly what they seem.

The Irish band that isn't Irish can also be a heavy band that's not all that heavy. The cecision is all up to Phil Lynott.

You see, Phil is more than just a talented bass player. He's also the band's guiding light, writing most of the songs and singing all of them. And when it comes to songwriting, there are few to match him.

"It's very weird," he said, slouching down into the chair that was too small for his rangy frame. "Because I'm a songwriter that actually doesn't perform his songs as a solo act. I perform them as a band, as a quarter member of a band. So whereas I can say, 'I wrote that song' or 'I did this,' the band is what we are.

"Thin Lizzy is a band, and I bring down the song and the band interprets the number, probably very different from the way I would. We all have an equal say, so if the drummer says, 'I don't like this song,' we don't do the song."

It's hard to believe that would ever happen. The songs on Thin Lizzy's recent "Jailbreak" album are all so good, that

it's impossible to conceive a Lynott tune that would be unacceptable. He certainly seems to have his freedom as far as style is concerned. Sometimes it's hard to believe the same person wrote all those different kinds of songs. And even more unusual is Phil's singing of them, because he seems to change voice and style at will.

"As singer of the band," he said, "I have to interpret the songs as I feel they should be sung. I've written stacks of songs, so I can have, like, this is me Irish one, and this is me rock and roll one and this is me sad, love one. And through singing all the time I've developed like three different styles. The boys will sing backup harmony, then they don't want to sing any leads at all. So I have to change me voice to try to keep the interest going. Otherwise it gets boring."

That's disputable, because each of Phil's many voices can be equally spellbinding. One of them has attracted the most attention because it sounds quite a bit like Bruce Springsteen, and since some of the songs seem to have similar themes to those of the Asbury Park "boss," Phil has been criticized for imitation. It's not a fair criticism.

"A theme that I've always written about, even from the 'Vagabonds of the Western World' album, was about the leader of a gang. The character I take on is a guy called Johnny Cool. I've written like about three songs with this type of character in mind. It's the same character that's in 'The Boys Are Back in Town,' 'Jailbreak,' 'The Rocker' and 'Showdown.'

"And I think that is where, say, Nils Lofgren, Bruce Springsteen and meself work, that area. It's like that gang - street thing. Nils does it in a couple of songs, and Bruce Springsteen seems to work in it an awful lot. Me, I switch from it, and I do it completely as a European, as Irish gangs. Where it's obvious, I think, from Springsteen's lyrics that he seems to be talking about New York."

There are two other reasons Phil sometimes sounds like Bruce: (1) He and Bruce both admire the music, style and phrasing of Van Morrison and make attempts in that direction and (2) both of them have smiliar tinges of whispery hoarseness in their voices. But while Phil likes the work of Springsteen, he resents implications that he is an imitator, and for proof he points to albums by Thin Lizzy that preceded the first Springsteen albums.

The Thin Lizzy story goes back a long way. Phil was born in Dublin Aug. 20, 1951. After his father left, his mother went off to work in England and he was raised by a grandmother. "When I was old enough to look after, my mother was gonna take me over, but before that happened I was into a band called the Black Eagles, me and Brian. We have known each other since we were 10 years old. He used to call for me on his bike and stuff like that. We ended up as Thin Lizzy, a three - piece. That was with Eric Bell from Belfast on guitar, Brian on drums and meself on bass and vocals.

"And we got a contract with Decca Records and they brought us to London in 1971. We had just been doing the Irish circuit, and we'd become the biggest band on the Irish circuit, but that meant nothing. That meant that you earned about 25 dollars a week or so. So we were brought over to do our first album, and as we did it an agent came down who was going to check out what the sound was like, and he really liked the band in the studio, so we said we'd just stay. That was it: we were in London then.

The Irish band that isn't Irish can also be a heavy band that's not all that heavy...

Phil's many voices can be equally spellbinding...

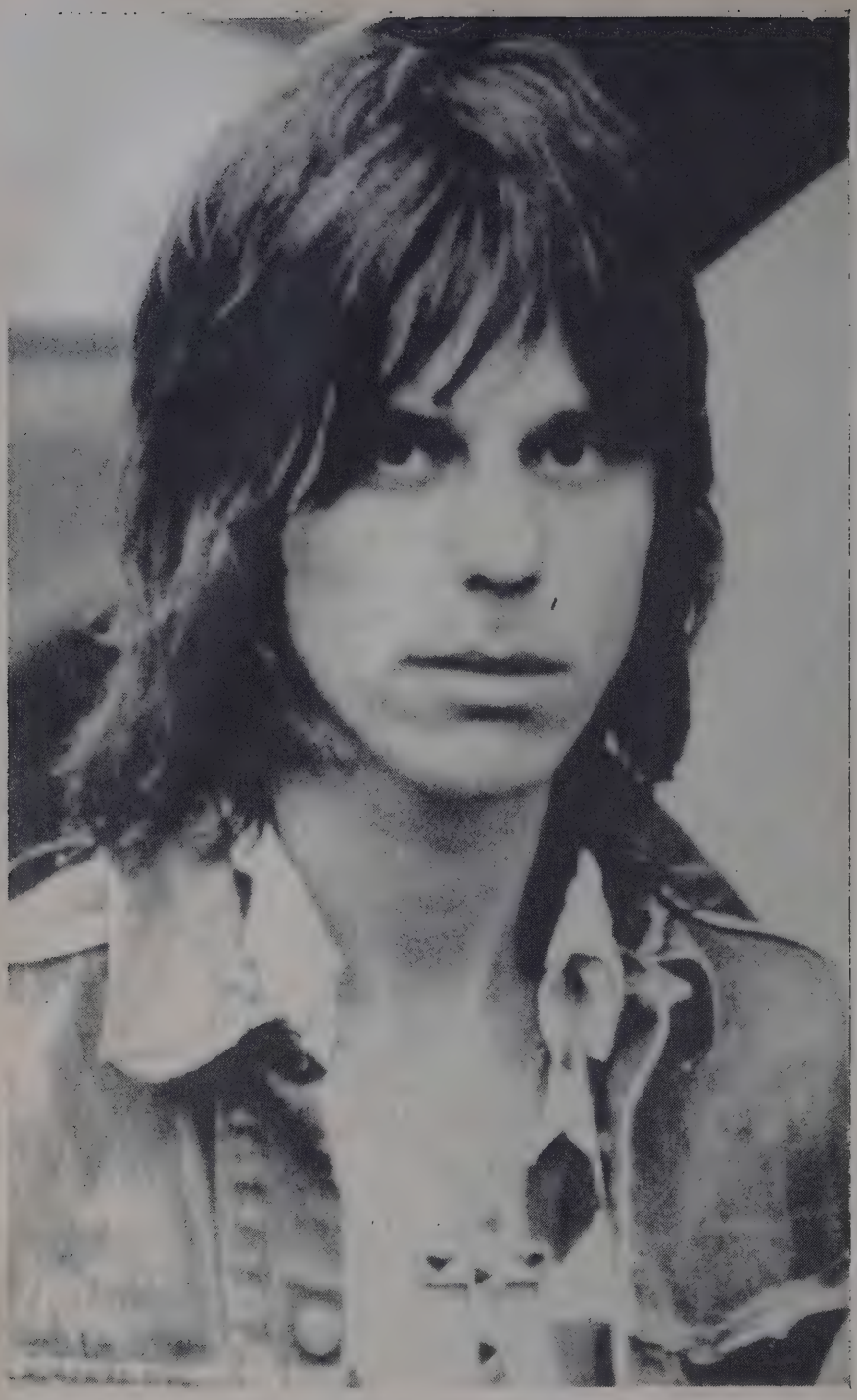
"We did that for two and a half years, and in that time we had a hit single called 'Whiskey in the Jar,' a rock version of an old Irish folksong. I don't think it was released in the States. Anyway, we got into the charts, and then we were doing Top of the Pops and all that. We were a pop band, and chicks were falling to their knees and loving it. And then everybody expected us to continue on, do 'Danny Boy' in rock and on and on."

Phil paused and grimaced as he told about this, as if bothered with an old battle wound. Then he continued very quietly, speaking to me as if I were one of the people telling him to do Irish folk-rock. "This is not what I want to do. I don't mind being Irish, and I'm proud of it. And 'Whiskey in the Jar' was a lovely idea. It was original, great, but I don't want to do it again.

"So we brought out a totally different thing and it got nowhere. It was an instant flop. Then after that, we said we want to become an albums band. And it took us so long to get accepted as an albums band because of having that hit single. Eric Bell couldn't take it. He said, 'Aw fuck this, I'm going back to Ireland.' Me and Brian could see the light at the end of the tunnel. We were starting to get respect for the 'Vagabonds' album. But Eric was just genuinely tired, and he'd fallen in love with a chick and wanted to go home ... He's now working with Noel Redding."

For a while Phil and Brian went through various combinations of musicians, and even thought of abandoning the name Thin Lizzy altogether. But when they put together the team that became the current Thin Lizzy and heard how well it sounded, they knew they were on to something. A change of record companies and three albums later, Thin Lizzy is on the verge of the big breakthrough.

The kid from Dublin has taken quite a ride on his robber soul. □



BECK DON'T LOOK BACK
or Progress Is Obsession

by Jean Charles Costa

Basking in the rapidly escalating warmth of peer admiration, critical approval and the ever-present fan support, Jeff Beck continues to function as an enigma. The last album, *Blow By Blow,* recently became his *first* gold album (yes it's true, Yardbird fans) and as a concession to its total success on every possible level, Beck has gone back into the studio to re-mix his latest effort, *Wired,* so it won't sound anything like its predecessor.

Good old Jeff, always bucking the tide. Back in the days when he'd just formed the original Jeff Beck group (including Rod Stewart on vocals, Ron Wood on bass and Micky Waller on drums in case you'd forgotten) and he had it within his power to bring *the* very best, prototypical English heavy hardware unit to full fruition, he walked out on several critical U.S. tours causing no end of headaches and shrieks of outrage from agents, promoters and devoted followers. Watching the band come through the Fillmore East on three separate occasions, it was painfully easy to chart the gradual deterioration of his playing / interest in the group.

After all, the first time he walked out on stage as an opening act for the Grateful Dead with a natural cascade of Fender amps stacked up behind; low slung '58 Les Paul Sunburst (a first at the time), no shirt, white suspenders, jeans and rooster hairdo (also a first at the time), all of the musicians in the audience who had come to pay homage to the demonic sparkplug of the Yardbirds were thoroughly convinced that this was the epiphanic dawning of the new rock 'n roll age. Repeat — all of the *musicians* in the audience. The Grateful Dead fans sat in a stuporous state of disbelief, unable to come to grips with a flash band who had little or nothing to do with concepts like "mellow" or "good vibes." If someone had told Beck that his playing was "cosmic," he probably would've shoved that Les Paul halfway up their digestive track.

When asked about his aborted group experiment, Beck passes the whole thing off with customary terseness: "I never really felt comfortable playing behind a singer. I was always straining at the limitations ... just burstin' to play more guitar." And that's no lie brother. For further proof one had only to witness the stricken look on Stewart's face when, having just finished a particularly well turned melismatic-funk vocal phrase, he would suddenly be fragmented by a shattering onslaught of treble lead guitar. Beck would invariably have a smirk on his face. Stewart's "shtick" with the microphone stand partly evolved out of a symbolic defense mechanism against these unnerving intrusions.

Trying to clear up certain facts about Jeff Beck's tumultuous rock and roll past by asking the man himself point blank questions is at best a partially successful undertaking. It can occasionally be a project fraught with peril. He tends to be tight lipped about perennial interview questions dealing with former colleagues Eric Clapton and Jimmy Page. The golden era of the Yardbirds seems to hold little residual magic for him: "You know, when I listen to that stuff from time to time I can only think about how rough it sounds. For the most part, a lot of the Yardbird albums were dreadfully recorded and I'm not really that happy with what I was playing. Of course it was great to be on the radio so my mum could hear what I was doin'." He downplays his role as on and off stage sex symbol, looking somewhat mystified when queried about alleged flamboyant escapades of the past. "Yeah, well it's all rather silly isn't it? Sure there were some good times but people always seem to forget about the hours we put in the studio and on the road tryin' to get the bloody thing to sound right."

His main concern these days centers on being a "musician," in the fullest sense of the word. He expresses open dissatisfaction with virtually everything

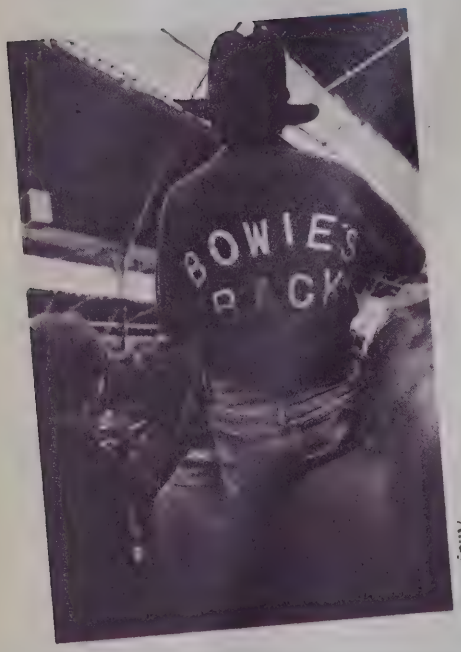
recorded up to *Blow By Blow*, and he doesn't even sound that thrilled about his most commercially successful LP. With a concrete musical point of view that zeroes in tight on the aural realities inherent in the studio process, his attitude runs directly counter to the rock critic or middle sixties group zealot — people generally entranced by the rough edged fireworks of the Yardbirds. "I look back to those days and I can't even remember what happened. It's frightenin' doin' these interviews and havin' people bring out your whole life story over and over. I'd really rather just push on and record the next album. Talkin' about the Yardbirds or some of the other old bands seems like

(continued on page 60)

MICK & PATTI & DAVID & IGGY & BRYAN

A European Diary (of sorts)

by Lisa Robinson



Andy Kent

Bowie, back in London, said only he could rule a Facist state. Meanwhile, in Paris, he surprisingly did not sell out his two shows...

Andy Kent

In Paris, Patti Smith still looked unique. She did not, shall we say, blend into the general streetlook any more than she does here. David Bowie spent most of his time inside the posh L'Hotel; coming out only to sweep into his beige Cadillac limousine (that's right) to perform twice at the Porte de la Villette. Surprisingly, for it was the first time for Bowie in Paris, he did not sell out his two shows - and a planned third had to be cancelled.

Along for the ride with David was Iggy, whose hair was cut shorter than ever before although still very blonde. "I like this town," he smiled, "I think I'll stay on a bit longer ... and then check out some studios." The studios are for his next lp, the one Bowie's supposedly to produce. Rumors are that Bowie wants Eno to help out on this one, but we'll see. Also accompanying David was bodyguard Tony - the very same man who drove David in the pic, "The Man Who Fell to Earth". Guess Bowie did take that film very seriously after all.

Patti Smith was a triumph in Paris and indeed, every European city she visited. Barnstorming her way through Europe with another city each night ("If this is Tuesday, it must be Brussells," Lenny Kaye was heard to mumble at one point during the week), she did socko shows in Amsterdam, Copenhagen, Brussells, Paris, and London. The London shows were at the Roundhouse - and, along with performances in Brussells and Paris (where 2200 fans cheered her, raising fists in the air) - she knocked them out.

In Paris, Patti's shows were at the Elysee Montmartre, a place in the midst of the raunchy Pigalle district usually reserved for wrestling matches and striptease shows. The day the band arrived in the City of Light there was a major electricity strike, and it was initially feared that they would have to cancel the show. Yet, with thousands of kids lining up outside the hall, the promoter was not about to take that risk ... so a generator was brought in, and sans sound check, The Patti Smith Group went on to do two incredible shows.

Following the performance, a dinner (yes, one of those rock and roll dinners with twenty people lined up, half of whom no one knew) was arranged for the band at La Coupole. La Coupole is the world famous restaurant on the Boulevard Montparnasse ... "Right where I used to sing on the street four years ago with a fireater," Patti reminisced. "I made about forty dollars a night on a good night," she said. She's come a long way.

Who else was on tour in Europe? Oh, only Kiss, Hall and Oates, Elton John, Nils Lofgren, and The Rolling Stones.

The Stones returned to London for a week that many will never forget. It was the first time since 1973 that they were, as a group, in their hometown for concerts. All one read about was the Stones ... their soldout Earls' Court shows (tickets were scalped to up to ninety dollars apiece), the fact that they imported the petal-shaped stage we saw first last summer, their par-

Christopher Sykes

Christopher Sykes

"Give me any cow arena, and I'll kick the shit out of it anytime..."

Mike Putland

It was a week that few will forget...

ties (there were four that mad week), the entourage around the band (Keith and Charlie had their kids along), and more. (Atlantic Prexy Ahmet Ertegun even made news when he brought free hamburgers to fans waiting in line to buy tickets to the concert.) Princess Margaret was backstage to meet Mick, and Caroline Kennedy and Liza Todd were guests at one of the private parties. It was some week.

Mick was not smiling backstage at Earl's Court after one of the shows, however, for the band had had severe sound problems. "This is the worst toilet I've ever played in...," he muttered, "and I've seen toilets..." The airplane hanger - like hall is a technical nightmare; engineer Glyn Johns smiled and said, "Oh yes," when asked if the place always had had this problem.

"There just aren't any places to play in London," moaned Mick, "it really is a problem that we have nowhere else."

What about large places in general? "Well, we've been doing them for years," he replied. "No honestly, we have. We started doing 'em in 1964 ... in Omaha ... the Cow Arena, we did in 1964. And it was as big as this," he gestures around, one presumes he meant Earls' Court. "So I've been doing it for twelve years..." And not bored yet? "No ... give me any Cow Arena and I'll kick the shit out of it anytime..."

Mick said yes, it was worth it to bring the special stage to London (it was the only hall on the European tour where they used it; Jagger wanted it in Paris, but it wouldn't fit in the venue), yes, he was aware of how his voice changed each night, and no, he wasn't nervous opening night in London.

The audiences at Earl's Court were Stones fans who nonetheless were slightly reserved for the first part of the show; it took Jagger's hard work as a performer to bring them to their feet by the end of the show and of course, he did it every night.

WEA Records had an opening night party honoring the Stones at the Cockney Pride pub; it was a mob scene. Two nights later, Ahmet Ertegun tossed a more lavish bash at Sotheby's; featuring a reggae band, non-stop champagne, acres of food, and guests like the members of Genesis, Roxy Music, Hall and Oates, and others. Prince Ruper Loewenstein hosted an intimate, private supper for the band at Mark's Club off of Berkeley Square, and Peter Rudge gave the crew party at the Astor Club - complete with cabaret.

The most remarkable thing about the Stones week in London (and everyone in the industry was talking about it), was how they dominated the press. With the exception of a Led Zeppelin / Telly Savalas brouhaha (more about that later), the Stones were the only rock

(continued on page 62)

Richard Robinson

"I used to sing on the street on the Boulevard Montparnasse... Some nights we would make up to forty dollars..."

Richard Robinson

YESMEN

"The writing is more of a joint effort, the band is very strong at the moment..."

PATRICK MORAZ

"Big cities have a profound influence on the way I write..."

During the summer of 1974, *Yes* manager Brian Lane placed a call to keyboardsmen Patrick Moraz (then with *Refugee)* inviting him to come see *Yes* rehearse and perhaps jam a bit. (Rick Wakeman had recently split the band) Five days later the Swiss born Moraz started to work on the groups' seventh album 'Relayer'. Pat agreed to sit down with *Hit Parader* and chat about his career.

HP: Didn't you have a band that released an album in England prior to *Refugee?*

PAT: I formed my first band with Jean Ristori, who engineered my new solo album. The band was called *Mainhorse* and Jean played bass, also there was *Gary Wright's* drummer and a very talented guitarist; Peter Lockhart. This was my first piece on vinyl.

HP: Did you go right into *Refugee* or was there something in between?

PAT: A bit before *Mainhorse* and up until *Refugee* I had completed 30 film scores. I had a very big interest in the film industry and there were also elementary reasons, like I needed bread.

HP: Did you know the *Nice* members before you formed *Refugee* and were there plans for a second album?

PAT: I had known them from a jam session with Keith Emerson when they came to Switzerland. There were plans for a second album just before I joined *Yes.* That is where everything became difficult because of management problems. I really wanted to do a very good album and the company at the time wanted to allow us only about one week or ten days and I needed more time. The album I've just completed was the type I wanted to make then and ten days in the studio made that impossible.

HP: When did you begin studying music?

PAT: I started studying classical music when I was a kid, then I evolved through many different musical situations. I was always interested in new sounds, construction and architecture in music.

HP: What was it like playing your first gigs with *Yes?* And has your writing style changed since joining the band?

PAT: It was an important challenge that I accepted as an artist who knows what he is or is not capable of. Through *Yes* I discovered America and much of the world. Big cities have a profound influence on the way I write.

HP: What is the title of your solo album? Does the symbol on the album represent the letter 'i'?

PAT: Yes, 'i' is the title.

HP: Does this 'i' represent I as in you, as in your story?

PAT: No, no, no, it means - it's i-you, it's everybody, it's the struggle of one individual or several individuals amongst a community, and also it's the ninth letter in the alphabet. Nine is a number in numerical terms that is very symbolic, nine is the number of reincarnation, love, death and also a search of certain philosophy. When I joined *Yes* I was the ninth member of the band and it was the ninth month of the year, I also found I to be a universal symbol. That particular logo is the graphics of the letter 'i' from an ancient Indo-European alphabet.

HP: Dare I ask, what is the basic concept behind 'i'??

PAT: It is a story set in the Brazilian jungle, centering around a 900 story complex. On each floor entrants engage in games passing up to the next level when they win. When they get to the top they have to jump off. These contests are broadcast to people's homes and onto cinema. The people in the buildings become society's heroes. Heroes of the one thing in society that remains to be experienced being death.

HP: On the cover of the album I noticed the name John McBurnie. Had you played with him before?? Also had you known drummers Alphonse Mouzon and Andy Newmark?

PAT: John McBurnie was on Brian Jackson's 'Jackson Heights' album. He wrote the English lyrics on 'i'. I wanted the lyrics not to be obscure, not *Yes.* Since it was already an alchemist type story so the lyrics needed to be more understandable. As far as the musicians, I took mostly American musicians like Jeff Berlin. Also Ray Gomez who is French but lives in the States and is a fantastic guitarist. I think we will hear more from him in the future. Alphonse Mouzon I've known a few years and I've always wanted to play with him. The first side needed to be more intense musically because it was the description of the landscape and concept and side two needed more magic and laid back kind of feeling so I chose Andy Newmark.

HP: How did the idea for the Rio De-Janeiro percussionists come about?

PAT: I thought percussionists would be very rich and yet primitive. I used 16 members, if I had been able to, I would have used more resident percussionists and put the total to 100 or 200, maybe someday I may do this on tour.

HP: Have you added any new effects of your own to the tour?

PAT: I'm planning the use of laser guns very soon, which is an idea that has not been used yet.

HP: Will the next *Yes* album be similar to others, will the songs be long cuts, with as much spacey, meditative music as on 'Relayer'.

PAT: It will probably have more tracks, and possibly more change and more callous.

HP: Have you any ideas as to your next solo album, if in fact there will be one?

PAT: There are tentative plans for another solo effort. The next one will be very different from this one, I might use all piano or perhaps it will be considerably more electronic. But that is to be decided in the coming year.

—Marc Zakarin

JON ANDERSON

Michael Putland

YES, one of the first dominant factors in the so called English 'progressive' rock scene have just embarked on their 1976 summer tour, coinciding with the release of solo albums by all five members. Almost eight years have passed since singer - songwriter Jon Anderson left his brothers' band *The Warriors* and found himself with a cleaning job at Soho's LaChasse Club where he eventually met bass player Chris Squire and formed *Yes*. HIT PARADER decided to pick up Graham Bell's gift to the world and have an over - the - wire conversation with Jon Anderson.

HP: Hi Jon, how are the gigs working out?

JA: Fine we're having a good time.

HP: Where and when did this tour begin?

JA: Two days ago in Virginia.

HP: How long will it last?

JA: The first half is four weeks with three weeks off in the middle.

HP: How many states will you cover?

JA: Every one I think, nearly every one.

HP: Will you be performing material from the soon to be released new *Yes* album?

JA: NO, We've been rehearsing it and we've got alot of things together but everything seemed to come up very quickly toward this tour and we decided it would be better to do a summer tour and then record in the winter. We don't particularly enjoy winter tours.

HP: So, does this mean the new *Yes* album will be held back a while?

JA: Yes, until Christmas.

HP: Can you give us some insight into the group's new album?

JA: As always it will be different, as good as we can be, and the writing is a bit more of a joint effort, the band is very strong at the moment.

HP: What music then, does the tour encompass?

JA: Some old *Yes* material and Heart of the Sunrise. We're trying to do a revised side two of 'Topographic Ocean' and also a set of solo playing. We're also working on a piano piece, a guitar piece and a bass piece.

HP: What about music from the solo albums?

JA: We are introducing some tidbits into the sets as of now, but we have three or four that we can add when we feel it's right.

HP: Now that Alan's solo album has been released this only leaves yours. Has its release date been set? Does it have a title yet?

JA: It will be released in about three weeks and the title is 'Alias Of San Hilo'.

HP: Is it a concept and if so what is the concept?

JA: It's a story and very simply there is a planet called San Hilo and the three wise wizards come from afar to take the four tribes from that planet because it is on a destruction course. One wizard builds a ship, another sings to them to bring the tribes together and the third is a guide (the harp player).

HP: Who plays on the solo album?

JA: Just me, I play all the instruments.

HP: What was the reason you decided to play all the instruments and are there any new instruments or effects on the album?

JA: Playing all the instruments can be considered a pure and complete solo album. I've added quite a bit of electronic music and I have also added an Irish harp, which I love, and I'm using it now on stage in the tour.

HP: Have you been taking up any other new instruments?

JA: Yes, I've been studying the flute. I have a Chinese one and I'm not into the flute ala ordinary. I prefer a wooden and any kind of Indian flute. I'm more into meditative possibilities.

HP: Do you have any further plans to do any work with acts such as you did with *Vangelis* or intentions of producing anyone?

JA: Yes, I think there is every possibility that if I got the chance, I would work with whoever, whenever it happens.

HP: Is the cover on your solo album conceived by Roger Dean?

JA: No, it is by a guy named Dave Rowe.

HP: Is he new on the scene?

JA: Yes, he was introduced to me towards the end of last year. Roger was very involved in his book and couldn't spend time with me. I was then introduced to Dave and things took off from there. I'm very pleased with Dave Rowe's work.

HP: Have you seen Roger's new book?

JA: Yes. It's tremendous, he's very, very good. It was worth all the effort he put into it.

HP: Is Dave's work similiar to Roger's?

JA: It's very similiar to Roger in some respects, but it's more intense because it's a story that is based around certain events.

HP: Did Roger design your sets for this tour?

JA: No, another Dean - Martin Dean. The set has to be seen. It's hard to explain, it's very animal - like and has some kind of vibe about it.

HP: How has the audience response been so far on tour?

JA: Beautiful. As always.

HP: Are you using anything new in the stage production such as video, films, or special effects?

JA: Video will be there for the big outdoor concerts because we feel we need it. We've also been working on laser beams for about a year now and we're just starting to use them in the show, we have a very good system. I feel laser beams are going to be used by alot of bands all the time.

HP: How do you feel about outdoor gigs? Do you have any sound problems?

JA: We enjoy outdoor concerts very much and our sound men are very together.

HP: How do the U.S. concert halls compare to the English ones?

JA: The U.S. has a very good seating situation, England and Europe are trying to catch up and get 5,000 and 10,000 seat halls organized. They realize alot of people do like to see music and there is nothing wrong in that.

HP: What of ex-*Yes*man Tony Kaye since *Badger* split?

JA: He's working with David Bowie now.

HP: Have you seen David's movie yet?

JA: Yes, it's good and doing very well in Britain.

HP: How did the 'Yessongs' movie do? Do you plan to do another?

JA: I hear it did very well and we have plans to do another at a big Bicentennial show in Philly.

HP: What are your feelings on music such as Reggae and Disco coming out today? Have you heard *Druid* or any of the other bands reminiscent to the *Yes* sound?

JA: We saw *Druid* in London a few weeks back and they've got a good sound. I'm totally for the opening of new directions in music. There's alot of good music around at the moment. I love Reggae, I always try to go to Jamaica every year. Disco music is for those who are young and free. When I go out with Jennie we have a great time dancing to Disco, I feel the next years will bring forth more great music than any previous decade.

—Marc Zakarin

CHRIS SQUIRE
And The "Clean" Bass Sound

"I wanted to make an album people could listen to..."

"Fish Out Of Water is not *just* a solo album, in a way it's another Yes album, because it's all part and parcel of the same package," says virtuoso bassist and Yes group motivator Chris Squire as he sits in the darkening shadows of the elegant Plaza suite ante-room. Blending right into the muted splendor of the surroundings, Squire answers questions about his debut solo effort with the delicate precision that has always characterized his enormously influential style of bass playing. In essence, Squire took the streamlined Rickenbacker bass and combined it with round - wound "Rotosound" strings to get a very crisp and melodic sound for the electric bass: "Yeah, I just wanted to get away from that 'thunk - thunk' sound, you know? Playing this way I still get that rhythmic feel, but it sounds a lot more melodic." This observation about his bass playing may sound like instrumental nit-picking until you realize that this style has been the most powerful influence on young rock bassists in recent years.

Ironically, Squire often mentions great Motown bass players like James Jamerson as early influences, though the sound he's developed is quite different. He admires contemporary bass talents like Stanley Clarke and Larry Graham, but, knowing that they are working within a "jazz/funk" context at opposite poles from the majestic, layered tapestry of the Yes sound, he feels there is really "no competition" between them. As far as the album is concerned, he just "tried to play the bass as well as I could, fitting it into the texture of the LP. I wanted to make an album that people could listen to. It was a personal challenge. I'm still learning the process of making an LP."

Most of the dense, intricately constructed material on the album was written at the piano, since Squire considers himself to be a rhythm guitarist, "at best." Each track is built on a tightly compressed foundation of multiple overdubs with Chris' propulsive, articulate bass pumping the musical flow along. He was very glad to work with former Yes percussionist Bill Bruford on *Fish:* "Bill has always been a fine, tight drummer, but recently, he's really come on. It was great working with him again." Although he doesn't own as many instruments as Yes guitarist Steve Howe, Squire used several basses (a Rickenbacker, Gibson Thunderbird and a Fender) to achieve the specific voicing he had in mind for each track.

In a larger sense Chris just wants to: "do a lot of things and be myself at the end of the day. It's hard to be objective about myself some times, especially as a bass player. I wanted to do my own music because it's worth it to establish oneself."

Fish Out Of Water is more than just a vehicle for self - expression however, it serves as an important function for Squire vis a vis Yes: "When I do something like this, it 're-generates' me for Yes. It gives me more energy. Right now we've (Yes) been rehearsing and I haven't had this much fun with it in a long time."

—Jean Charles Costa

More on page 64

THE HIT PARADER INTERVIEW

by Joseph Rose

PAUL McCARTNEY

"I don't need to have a pigeonhole for myself..."

We found Paul McCartney backstage after one of the best-received concerts on his American tour with Wings. As was their custom on the whole tour, he and Linda met with the press and others after the show before speeding off to their family. Usually they stayed in houses outside the city limits of the towns they were playing, where they could relax and pretend they were normal parents.

Paul responded politely to all the questions we threw at him, and even convinced your HIT PARADER reporter that he was interested in the interview — although to a man who's been interviewed probably many thousands of times, it's hard to see how this could be true. One question we didn't ask him was if the Beatles would get together again, because he's answered it so often before (in case you've forgotten, the answer is: "Maybe"). As we plopped down on the dressing room couch next to Paul, a discussion of technical problems with that night's show was in progress. So we began by asking him about this.

HIT PARADER: Do you have a post-mortem session like this every night?

PAUL McCARTNEY: Yeah, most of the time. It doesn't go beyond this. Just a little chat to check out how it was, you know.

HP: Between reading your fan mail? (pointing to a packet of letters by his side)

McCARTNEY: And then you try a bit of your fan mail (opening a letter), and then you try and get home. Yep. And you got to do interviews at the same time.

HP: When you were discussing the monitor problems, we were thinking how different rock shows must be from the last time you played America — just in terms of equipment.

McCARTNEY: The technological kind of thing — yeah, very different. totally different. But, you know, I think the main difference is this sytem copes with the hall a lot better than the systems used to.

HP: And when the audience screams, you can still play above that.

McCARTNEY: Still louder than them, yeah. But that's not what it's for. It's just that hopefully even the people right at the back of the thing can hear exactly what you're doing, you know. The little nuances.

HP: How long have you been touring with Wings now?

McCARTNEY: I dunno. Just a couple years.

HP: Hasn't it been over three years?

McCARTNEY: With this lineup it's just over a year.

HP: Why did you wait all this time to come to America? Was it because you were scared of something?

McCARTNEY: Well, I mean, any one reason is too sort of definite and too general, really, you know. But a lot of things: I didn't think we were ready as a band. I thought we needed to sort of play a few more places and sort of get to know each other more. Cause that's one of the big things you forget about a band — that when a band's really playing well together it's because it sort of understands what's going on between each other, and it just

"I just like good music, you know. And you gotta search for it."

Neal Preston

gets very easy. And for that, there's only time. Only time can get that together, except maybe you can have everyone being a total genius and some great stroke of luck. But in our case it was definitely just time, you know. When you think about, the Beatles were going eight years before they even got noticed world-wide, or even in England. So that's it in this case. You know, we're a very new group, really.

HP: Are you saying Wings follows the philosophy of most of the British groups — starting with the Beatles — that "we've got to get good enough so we can go to the States"?

McCARTNEY: Yeah. Well, not really, no. I mean, America *is* the sort of biggest place on Earth that you can go to play, outside of sort of China and Russia, and they don't know about it, you know. So America is the biggie, there's no doubt about it. You're an American, so it's not such a big deal to you, but to anyone else, you know, America is still — and in fact, even to Americans. To Sinatra, America is still, I'm sure, the big kind of concert tour place. So we just took it kind of logically. We played England first, then Australia. Yeah, to me it's very natural to do it that way. I think it would have been silly to do it the other way round, to come into sort of your biggest halls ... I mean, to play 20,000 people you've got to have it together.

About 14,000 was kind of the top we played in Australia. But in England, you see, you can play certain special halls, but the normal venues are like 3,000. You just go to a town to play, unless you're playing London, and you play to about 3,000 people, and that's just about the right kind of thing. So very naturally we started off with the 3,000 people, and then we went to kind of 5,000, 6,000 — 14,000 in Australia, and then we played some bigger halls in Europe, which were more sort of towards 15,000 and that kind of thing. And now we're playing here and it's sort of up in 15 to 20,000, and a place in Seattle which holds 65,000, I think.

For me, I like things sort of like that. I like things step by step, you know. Maybe I'm square. Seems easiest. The thing is, say we'd have come and not been very good. Well, you totally blow the whole thing then, you know. We'd have come and just not quite known what tunes we were gonna do or sort of not really worked on what we wanted to put over. So, anyway, as I say, it seems very natural to me to just do it that way. Seems like the easiest way, and I always go for the easiest way.

HP: The music scene today is quite different from when you first came over...

McCARTNEY: True. The whole terrestrial scene is different, not only music.

HP: Where does Wings fit into today's scene?

McCARTNEY: I don't get into that, you know. That's for people to decide. I think that just people come to a show, and they decide that. And I think that for me to tell them where we fit in is silly, really. I don't need to have a pigeonhole for myself. As far as I'm concerned, we're just a band. I don't mean that kind of very sort of "I'm-trying-to-play-it-down." I mean, Zeppelin's a band. The Stones are just a band. For me, we're just a band. The Beatles were just a band. You have to think of it like that, you see, if you're a musician. Otherwise you get too hung up in the legend and you start forgetting what it's about. Like Marilyn Monroe ended up thinking it was about that, instead of just play-acting, or whatever. You know, you have to get your kick out.

Bob Gruen

HP: Do you listen to a lot of other music besides your band's?

McCARTNEY: Not that much actually. I listen to the radio quite a bit and listen to some reggae and quite a bit of black music. And the occasional album.

HP: By black music, do you mean current soul, or blues or what?

McCARTNEY: No, I sort of listen more to the sort of new stuff, really. I get the soul singles sent from America to England every week. And I just kind of, you know, get into the B sides and that kind of stuff.

HP: Sounds just like the days when the Beatles and Stones were starting out.

McCARTNEY: I just like good music, you know. And you gotta search for it. It's not just every track on every album. You got to search it out and stuff.

HP: Do you like disco music?

McCARTNEY: Yeah, I like the disco thing. Not totally. I don't like any of those kind of trends or anything totally. I just like a touch of them. Yeah, I just like good sounds, you know.

HP: How about some of the British groups?

McCARTNEY: I like the Pink Floyd, I like Led Zeppelin, I like the Rolling Stones. I like quite a few of the English groups, but I can't particularly think of which ones. A lot of them. I see a few people. Just the occasional thing that I really want to go and see. But I'm not as much of a kind of music fan as I was. That's definitely true. I don't know why, or whatever. But I just don't play as much music all the time as I used to. Maybe I haven't got time or something. Or maybe it just wears off after a while. But I like what I like.

HP: What kind of reggae do you like?

McCARTNEY: I like Bob Marley, myself — and the Wailers.

HP: Have you seen them perform?

McCARTNEY: Yeah. I like a lot of stuff, you know. I just sort of like records. It's all very good, man, very good.

HP: A while back, you mentioned taking the easy way out...

McCARTNEY: Well, you know what I mean. You get stuck with these statements. It's like you're talking to someone and...

HP: I'll try not to misinterpret, but I've noticed how you play down yourself...

McCARTNEY: I don't think I really play it down, you know. I think the way I've been touring...

HP: What I'm trying to get at is whether you've become like Dylan was for a while: scared to be important and powerful. Have you withdrawn? Is that why you're writing silly love songs?

McCARTNEY: I don't know. I think it is a thing that does happen, unless you're a politician. See, you've got to remember, musicians just come in to play music and do a few songs. And they can end up like politicians, whereas politicians come in to be that. From the word go, that's what they're working for. And so I think it does take a lot of people by surprise. I think there is a tendency to kind of play it down. Myself, I don't think I play it down that much. I mean, I wouldn't do "Yesterday" if I was totally playing it down. I wouldn't answer any kind of questions

"You know we're a very new group really..."

about the Beatles if I was really playing it down. I'd just say, "Hey, man, dig me for what I am now, you know. But I'll talk about anything really. (At this point, Linda, who has been talking to a radio interviewer at the opposite end of the couch we are sharing, leans back in our direction and, apparently having heard the end of Paul's answer, speaks in a strange dialect that sounds like a cross between Russian and Jamaican.)

LINDA: Fool! Vat's wrong wit you. I must straighten you out, mon. Ver are your papers? Ohhh.

HP (to Paul): You seem to be consciously trying to stay on a lighter level since the Beatles split up...

McCARTNEY: Not really. We get into the heavy stuff, too, you know.

LINDA: He used to be known as the layyder of the Beeetuls, you know, sort of...

McCARTNEY: (quietly) That's enough...

HP: "Richard Cory" — isn't that the heaviest song you do the whole set? (It's a number that ends in a suicide.)

McCARTNEY: (jokingly) Well, Denny's very heavy. He's a very heavy cat, you see.

LINDA: (outraged) What!!?? Really? You mean in the whole show?

McCARTNEY: Social commentary.

DENNY (who has been listening): Message.

LINDA: Well, that's an old folk poem...

HP: You don't think that's the heaviest song...

LINDA: No, I don't think many people think that.

McCARTNEY: I always make such a joke of it. I never take it seriously anyway.

LINDA: God, I don't know. All minds work differently. We better add "Wildlife" and "Give Ireland Back to the Irish" to the set, lads.

HP: So you don't at all see it as a message song?

McCARTNEY: Funnily enough, no. I just said to Denny, have you got a song to fit in there that you know. And he said, "Well, how about 'Richard Cory'?" And I said, "Yeah, that sounds all right." And we just did it. We don't analyze it as much as some people do ... We're not the analysts. We're just the patients.

LINDA: I like it. The closing line.□

Neal Preston

IMPORT REPORT

by Marc Zakarin

You are dozing off to your favorite late night disc jokey when your head fills with what might or might not be some fresh new *Yes, E.L. P., Jethro Tull,* or whoever else suits your earbuds. Had you battled sleep you might discovered that the group was in fact, *P.F.M., Nektar, Triumvirat, Acqua Fragile* or any one of the many new Import acts. To some there could be no better thrill than to find music which explores directions pointed to by music they already enjoy.

As rock & roll ala' fifties cultured into rock the wake began to stretch outward and upon reaching England it was assimilated, thus creating a new unexplored territory. These young English musicians took this music refined it and improved it. These young *Beatles, Kinks, Zombies,* and *Yardbirds* are the Import albums you requested ten years ago and still request today.

The past ten years have seen an incredible expansion in rock music. Today there is no longer a single "rock" music. The expression includes many offshoots from the simplest folk or blues to the most advanced jazz or progressive electronic sounds. The selection of rock is the most invigorating to date. The accepted playing standards have risen ten fold. The performance we see today was unimaginable in the sixties. Along the boundaries of my own lifestyles, because of Imports and my madcap buying sprees I have been able to fill my music void with plenty of exciting new material and I buy and hear only a small percentage of what comes out. The fact is , you whose tastes could be so far from mine as *Leadbelly* to *Genesis* can with little effort. Stop letting the grooves run down on your ten favorites and score something new. I don't suggest that you go out and purchase every spacey looking Import in the bin, in fact you probably won't find very much Italian footstompin' music or German macon sounds. But after all, we've got plenty at home for everyone's appetite. If you demand folk, heavy metal, and especially progressive avant garde rock you've come to the right place.

British Imports were basically the only rock Imports until after the sixties, with the only major exception being Dutch band *Golden Earring's* 1965 signing to Atlantic Records. The English contributed the majority of second wave rock. For many years Italian rock was a weak imitation of British pop. It wasn't until 1970 that countries like Italy were motivated to allow audiences to witness supergroups from the states and Britain who were playing progressive sounds.

Young European musicians with a musical culture much older and more advanced than ours began to create a fine mix. Each country creating a third wave rock as totally unique and different as the people themselves.

When the sixties bowed out you could count the European groups signed to U.S. labels on your two hands. Now some six years later there are hundreds. Not only has Europe exploded with product, but Hungary, Japan, Israel and Australia have unleashed their own third wave rock contributions. Even with the majority of home based record companies signing up overseas acts in increasing numbers. One can still find most of the hidden talent only under 'I' for Imports. Hunting out new discs is not the only advantage in Imports. Don't you know the guy in the neighborhood who has that French *Beatle* album or that naughty *Blind Faith* album cover or those unreleased *Who* cuts? Or perhaps your friends friend who

has those great "History Of" sets or collections of early material and those rare deleted L.P.'s released only in Europe. Well that fellow doesn't have to fly his charter plane to Europe, and neither will you.

After all why should any albums by the worlds best be available to buyers in London and Hamburg but not to American record collectors?? although it isn't always easy to find record stores carrying Imports. In the last year larger chains like Korvettes, Peaches, Sam Goody's and Licorice Pizza have taken on Imports. In addition to this major cities from New York to Los Angeles have shops catering only to this market and the media has become much more Import conscious. Most smaller record stores will usually help out by playing cuts from select discs. English music papers like Melody Maker, Sounds and New Musical Express usually cover much more' related material than our U.S. writers; these also prove helpful in your picks. Major radio stations carry "Rock Around the World" a syndicated Boston based Import radio show, hosted by English D.J. Alan Freeman.

Imports cost a bit more, expect to pay $6.00-$8.00 per album depending on whom you're dealing with, but bear in mind, retail album prices in England could run 3£ (pounds) or up to $6.00 and even though the importer doesn't pay retail, he has to swallow duty, shipping and extra tax. One positive point though is that Imports generally are of better quality: both vinyl and coverwise. In addition when American firms invest money in foreign markets they always take an extra chance in that they must stomach any change caused by that particular country's governmental or economic policies.

Two parties largely responsible for filling the buyers demands are Jem Records and Peters International. Peters is largely a classical importer, but they do carry a large Italian rock selection. Peters has their own label: Cosmos records for American release of certain Import albums. As of now Cosmos has released two *Osanna* albums from Italy, The *Sahara* album from Germany, Italian group *Le Orme's* album 'Orme', and the *Secret Oyster* from Denmark's album. Jem on the other hand carries an almost all rock import stock. They carry almost every German, British, Dutch and Italian import worth hearing. Jem also has with Sire records a domestic record label Passport records. Jem have gone a step further with Passport, not only do they have the already very popular *Nektar* in their lineup along with; *Omega* and *Lucifer's Friend* but Passport also handles two American (New Jersey to be exact) acts; *Fireballet* and *Synergy*, both of which are the first true progressive domestic acts, of the hopefully many more to follow.

In the early seventies some record companies had a paranoia of Imports, believing they would hurt American sales. When most Imports are obtainable domestically and back then a couple thousand copies couldn't hurt a flea. Today record companies use Imports to their advantage as a big hypo to promote a so called 'rush release'. The first Import record to sell over 1,000 copies was *E.L.P.s* "Pictures At An Exhibition". Atlantic didn't release it initially because of a 45 minute track. Other early Import first releases were the *Flash* album which sold a couple thousand, the first *E.L.O.* then *Argent's* all together and *Deep Purple's* "Made In Japan" sold 60,000 copies before it was released on Warner Bros. Jem records used to handle an Import radio show entitled "Hands across the Water". It was hosted by English D.J. Bob Harris. The show proved to be a little ahead of its' time. They premiered *Yes'* "Tales from Topographic Oceans", in fact Atlantic records didn't even have it at this time.

In England where people would think most of the talent had been sapped, there are still quite a number of third wave club acts, some of which have been around for some time and are still unobtainable domestically. The first time the word Import touched my ears was in reference to *Van Der Graaf Generator*. This band has one U.S. release and a number of Imports. They play an educated jazz rock, with electric sax played by Dave Jackson, drumming by Guy Evans, Hugh Banton on keyboards and synthesizer and leader Peter Hammil's lyrics, writing and unmistakable vocals make up *Van Der Graff Generators* totally original sound. Hammil is best known because of his book and solo career, he split the band in 1972 and last year the band reformed and released one of this years most popular Import albums - "Godbluff".

One of my favorite British Imports is *Greenslade*, having two American releases - "Spyglass Guest" and their last "Time and Tide" their Imports are "Greenslade" and "Bedside Manners are Extra" (Roger Dean art). The group consists of ex-*Colloseum* Dave Greenslade on keyboards and vocals, Dave Lawson on bass, Tony Reeves on keyboards and super durmmer Andrew McCulloch. On "Time and Tide" Dave Lawson left and they added Martin Briley ex-*Mandrake* on bass and guitars. Their music is quite unique. Even with the missing guitars, the two keyboard player concept works quite well and the total sound is a quite progressive rock with rich vocals, very crisp, and a tasty jazz influence. *Greenslade* have just broken up and I find this most unfortunate in that a band like this could and should have gone alot further with proper direction.

A prime example of the disappearing act is *Arthur Brown*. His first album was released eight years ago, co-produced by Pete Townshend the album never really broke out. His single "Fire" did however do fairly well and his concert, which in-

cluded flying in the air and setting his hair on fire caught, much public attention but Arthur left the states alone. With his band *Kingdom Come* he put out three albums on Import: "Kingdom Come", "Galatic Zoo Dossier" and "Journey". His latest "Dance" was released on Gull records in the U.S.

Incidentally Arthur, once dubbed the "God of hell fire", played the role of the second priest in Ken Russels' movie - Tommy. If you were moved by the first album, and you liked the unreachable raunch vocals that made him famous then you will enjoy his Import material. *Roy Harper* has gone through more changes than most, after over nine British albums since 1970. *Harper* enjoys a strong clan of fans. His early albums bore a folky image and his sixth album "Lifemask" features Jimmy Page and as a tribute to *Roy Harper* on *Led Zeppelin III* there is a cut entitled "Hats off to Roy Harper". "HQ" is his latest work, and it's definitely his best yet, leaning to a folk rock not unlike the *Strawbs*. His latest band headlines Chris Spedding and Bill Bruford who will be touring the states as soon as Bill Bruford wraps up the *Genesis* tour. With a stalemate in England *Harper's* only hope for wider exposure now seems to be through Imports.

If you like *Yes* type sounds then *Druid* might just be for you. They just turned pro after winning the Melody Maker Folk/rock contest and securing a contact with E.M.I. Their first album "Toward the Sun" is very reminiscent of *Yes* with highflying vocals and alot of synthesizer and mellotron influence. Their next album will be out shortly. Speaking of *Yes*, if you were lucky enough to see the 1975 *Yes* tour, the back up group was *Gryphon*. They are a British group whose sound is definitely uncomparable. The band has four albums on the Trans - Atlantic label, all mostly instrumental. With a style taken from medieval days and Brian Gullands' bassoon playing, *Gryphon* are fast becoming a major group. *Yes* obviously admire the group because three members play on *Steve Howes'* new solo album - "Beginnings".

Supertramp a group that you may be familiar with because of their signing to A&M records, released two albums here; "Crime of the Century" and "Crisis What Crisis?" and have a current tour. *Supertramp* has two import albums; "Supertramp" (their first) and "Indelibly Stamped" which most *Supertramp* fans don't even know about. Also strange as it is, *Genesis'* lead guitarist, Steve Hacket's solo album "Voyage to the Acolyte" has only been released on Charisma in England. It is presently one of the best selling Imports on the market.

In February *Bob Marley & the Wailers* live album was the first Import to make the Billboard National Breakout. Some other British Import acts for you to check out might be; *Syd Barret* formerly of *Pink Floyd, Camel* featuring Peter Bardens and Andy Latimer, or *Caravan* who have seven albums and play a very improvised jam-type rock. Under British Imports you can also obtain the first *Gentle Giant* album, the *Dave Cousins* solo album, early *Strawbs* albums and some other great L.P.'s.

Germany is perhaps the second most important country importwise. German rock, which used to be characterized as 'krout rock' by reviewers had a slow start in the sixties, but the seventies have shown that the Germans deserve a strong foot in the market. As it turns out my favorite German band is one that really needs no introduction, in fact they are not even German they are English. That's right and the band ... *Nektar*. Some years back four British musicians: Roy Albrighton a guitarist and vocalist, Allan Freeman a keyboard player, Ron Howden a southpaw drummer and Derek "Mo" Moore a bassman moved to Germany to play and record their new breed of music. The first four *Nektar* albums are on Bellaphone records and only on Import. They are: "Journey to the Center of the Eye", "Sounds Like This" (double live album), "Live At the Roundhouse" (which is not available in import and is also a collectors album) and "Tab in the Ocean". Their fifth album "Remember the Future" was released on Passport a little over one year and followed by their first U.S. tour which was an almost complete sell-out.

One who is familiar with the first five albums can sense the stages of maturity *Nektar* has gone through. "Remember the Future" is a concept album quietly along the state of mind as Tommy. The music is diverse, complex and highly emotional. The vocals are very pleasant with progressive harmonies. "Remember the Future" is also one of those discs that just grow and grow on you. *Nektar's* style includes some progressive sounds, that when picked a part are just simple rock roots with an incredible battery of style and taste. The live shows' knot is tightened and your senses are heightened by Mick Brockett whose lights and effects at *Nektar* concerts, caused some reviews to concentrate on him as much as the group. The group must have admiration for Mick because his name appears with the groups on most of their album covers.

In the past year *Nektar* have released two more discs; the first "Down to Earth" which is a little bit more rocky than "Remember the Future" but still quite good. Even though it had a later release, the material was recorded before "Remember the Future". The second just released and entitled "Recycled" is a definite step further for the group. An environmental theme is the concept on the disc. The real treat on the new album is the addition of Larry *"Synergy"* Fast on synthesizer, mellotron and a host of other electronic devices. Larry previously gained tremendous respect from his first solo album. His joining adds a great depth and power to *Nektars'* music. The

new tour which has just begun features Larry playing, then *Nektar* playing and then both together. This should be a great moment in the rock and roll world. Of all the import acts *Nektar* is by far one of the most matured and well worth a listen or two.

I have some friends who are incredible fans of *the Emerson, Lake and Palmer* albums. If you're in that boat and are looking for some more, more, more then try *Triumvirat. Triumvirat* have three albums, the first an import album called "Mediterranean Tales" on Harvest label which is now Capital's import division. The album is largely classical and mostly instrumental. The personnel are; Hans Pape - bass & vocals, Hans Bathelt on drums, Jurgen Fritz on organ. Their second album which most may remember by the rat emerging from the egg on the cover is entitled "Illusions on a Double Dimple". This disc seemed to be the group's turning point with a change in bass players (adding Helmut Kollen - who also sang) and a style of writing not unlike *E.L.P.* although their musical ability is not nearly as veteran as *E.L.P.* their writing reaches peaks in depth and emotion that match their English friends. There are rich accented vocals (in english) and some good storytelling lyrics. The trio recently released yet another L.P. entitled "Spartacus" which also continues in this spirit and style. Another *Triumvirat* L.P. is due out soon.

Can on the other hand are a German band who play the line of the hill with electronic, floating music that can get quite spacey. It seems to be an improvised trend setting rock. *Can* have seven albums and the *Can* album that would appeal to the majority of the people would be "Landed" which came out this year. One side of the disc is the music I described and the other is good rock sounding like *Lou Reed.* One strange note on the group, their first album featured an American singer who had a breakdown and was replaced by a Japanese singer who sings in english phonetically ... imagine being in a group and needing an interpreter to communicate with other members, this singer left last year to become a Jehovah's Witness. A few other German groups worth while are *Tangerine Dream,* a group comprised of three members that between them have released twenty albums. Their sound is extreme electronic synthesized. They use much overdubbing and really show how sophisticated music can get. If you enjoy the heavy rock, WITH TASTY JAZZ AND FOLK INFLUENCE best demonstrated by *Jethro Tull* then you will enjoy *Eloy.* They have three albums on American release. Most of the songs are short and to the point, but the albums have a well defined concept. One more German act worth a check is *Jane* who have just released their fourth album. *Jane* play a hard, heavy metal rock similar to *Bad Co.* or *Deep Purple. Jane III* was released domestically, but there is no release date set for their newest disc "Fire, Water, Earth and Air".

When I attempt to turn someone to the new Italian groups, they always laugh because they seem to vision pizza parlors and street corner gangs, - that American vision of the 'Fonz' when in reality Italy's children are totally different. Italy, full of emotion and romance, Italy, birthplace of the opera and some of the greatest artists in history, has an amazing amount of rock contributions to be unleashed. The top choice being *Acqua Fragile* who have two albums, both imported. The first entitled simply *"Acqua Fragile"* and the second "Mass - Media Stars". Upon listening to this album one is taken through a series of tunes that are easily compared to *Genesis, Gentle Giant,* and *Yes.* The lyrics are sung in english but written in Italian on the record jacket. The music is superb, and the album flows very well, with an incredible selection of sounds. One of the three lead singers - Bernado Lanzetti, sounds like *Peter Gabriel's* mirror would. In fact Bernado has recently left *Acqua Fragile* to join *P.F.M.* As yet unsigned to a U.S. label one wonders how gold like this can just be left sitting I'll never know.

Premiata Forneria Marconi, simply called *P.F.M.* for obvious reasons. The name inferring Marconi's bakery. The group has four albums on Import, and three on U.S. releases.

In this case the imports are in Italian and were released mainly for sales in Italy, however most of the material on these are also on the American releases. *P.F.M.* are a dynamic band with a positive future. With the best progressive violinist yet and four other studio musicians the band have come quite some distance since their first release. The first American release was "Photos of Ghosts" which was unleashed in 1973 on Manticore records. As you may already know Manticore is the label 'Keith Emerson' formed and helped run. Keith was recently quoted as saying "The public is demanding more of what moves them, and the untouched European acts may be just what they're calling for."

The other U.S. releases are "The World Became the World" and "Cook" (a live album). Their latest release and Import best seller is "Chocolate Kings". This disc is by far the best yet. It features Bernado Lanzetti (previously mentioned) on lead vocals and the three other members, who all sang lead, now sing back-up. The sound on the L.P. can be compared to *Yes, Pink Floyd* or *E.L.P.* at times, but more than most of *P.F.M.'s* sound is clearly their own and true comparisons are left difficult. Contractual difficulties have kept the new release on Import. Most of their lyrics are written by Pete Sinfield, well known for his work with *E.L.P.* and other British bands.

Another Italian band *Banco* has just recently been signed to Manticore. Other Italian acts worth catching are *Osanna;* a five piece band often compared to *Jethro Tull* because of the use of flute. Their best of three albums would be "Milano Calibroa 9". *Le Orme* is definitely worth a hearing and have quite a following. They are comprised of two keyboard players and a guitarist. *Nice* fans may want to try *The Trip* a three piece band whose first album was released on R.C.A. in the states but has since been deleted.

In rock there are those who will go to extremes in order to promote gimmick or concept. Unanimously I found *Magma* to be my pick for such an element, *Magma* have four albums, all of which have lyrics, but these lyrics aren't exactly normal, the language - 'kobian' is unknown to us earthlings and was created by the group. The band are said to use the language fluently in concert. The discs tell the tale of a race that must leave its own planet for another, and that planet being Earth. The music is very spacey and not unlike *Hawkwind* or *Gong.*

On the Dtuch front we find *Golden Earring* and *Focus* both of which should need no introduction. We also find there *Kayak* a five piece band who have three import albums. The band's sound is somewhat like *Triumvirat* although mellower and more rocky like *Supertramp.* Another fine Dutch act is *Ekseption* whose sound is also keyboard dominated but also have a brilliant horn section. They recorded three import albums before breaking up. One of the members formed *Trace.* The first *Trace* album was released in the U.S. and they are about to release their second L.P. entitled "Birds" on Sire records. Also jazz freaks might want to try *Brainbox* headed by *Focus'* Jan Akkerman on two of their albums.

As we switch to the other end of the planet we welcome *The Sadistic Mika Band* from Japan. They have three import discs and their sound could be compared to early *Who* and *Kinks.* Recently on tour with *Roxy Music* in England the band received high acclaim. Their latest L.P. "Hot Menu" is quite a sophisticated album musically. Most of the vocals are in english and expect to hear more from this group in the near future.

From the land of bullfighting - Spain - we receive *Carmen* a group who gained recognition as the inventors of the new 'flamenco rock' style. Their second album "dancing on a cold wind" was produced by Tony Visconti, whose string arrangements add unique effects to the intense sound of these Spanish rockers. John Glascow, the non - Spanish member of the group has just left to join *Jethro Tull* and replace Jeffrey Hammond - Hammond.

I hope I've given you an informative education on Imports. I chill at the dozens of acts I wanted to include for you, but the objective here is to spark your fuse so you will go out and enjoy the same hunting thrill as I do. We have come a long way in the twenty years and there is no reason to assume it will come to a halt. The disc I rave about now will become history tomorrow. There is no reason to think music for your taste will dry up, for taste breeds taste and there will always be the listening cult creating what the professional cult has, with the improvement on the errors and the added touches necessary in pointing the way into the future.□

SONG INDEX

45/Baby I Love Your Way
58/Baby We Better Try To Get It Together
46/Bad Risk

58/Caught In The Act (Of Gettin' It On)

49/Devil Woman
44/Don't Touch Me There

52/Freak-N-Stein

53/Get Up Offa That Thing
47/Good Vibrations

44/Happy Man

45/Honey Child

45/I Need To Be In Love
49/I Never Cry
52/If You Know What I Mean
47/I'm Gonna Let My Heart Do The Walking
49/It Makes Me Giggle
49/It's Harder To Leave

53/Kid Charlemagne

56/Last Child
45/Let 'Em In
56/Let It Shine
52/Let's Get It While It's Hot

48/Livin' Ain't Livin'
54/Lowdown

47/Mamma Mia
45/More You Do It, The (The More I Like It Done To Me)

48/(Shake, Shake, Shake) Shake Your Booty
54/Shop Around
46/Somebody's Gettin' It
56/Steppin' Out

44/This Masquerade

58/Whole New Thing

DON'T TOUCH ME THERE

(As recorded by The Tubes)

RON NAGLE
JANE DORKNOCKER

Oh baby move closer to me
I've had all that I can stand
Take hold of me with your hand
Give me the chills
Whisper low in my ear
Let me know how it feels
Just to know you are near
Your body gives me a thrill as it leans against mine
I love how it feels with your jeans against mine
There's a smell of burning leather
As we hold each other tight
While our rivets rub together
Flashing sparks into the night
At this moment of surrender
Darling if you really care.
Don't touch me there
Don't touch me there
Don't touch me there
Don't touch me there.
I will pledge my love forever
If you promise that you'll never, ever, ever touch me there.

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THIS MASQUERADE

(As recorded by George Benson)

LEON RUSSELL

Are we really happy with this lonely game we play
Looking for words to say
Searching but not finding understanding any way
We're lost in this masquerade.

Both afraid to say we're just too far away
From being close together from the start
We tried to talk it over but the words got in the way
We're lost inside this lonely game we play.

Thoughts of leaving disappear every time I see your eyes
No matter how hard I try
To understand the reason that we carry on this way
We're lost in a masquerade.
We could just start over
But it's oh so hard to do
When you're lost in a masquerade.

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HAPPY MAN

(As recorded by Impact)

E. ELI
C. KELLY

I've got the world in the palm of my hand
I'm a happy man, happy man
'Cause I got more lovin' than I can stand
I'm a happy man, happy man
I got a woman she's mine all mine
Seven days a week come rain come shine
Let it rain let it snow let cold winds blow
I've got to let the whole world know.

I've got the world in the palm of my hand
I'm a happy man, happy man
'Cause I got more lovin' than I can stand
I'm a happy man, happy man
Our love is stronger than
Day after day she anxiously every day, every night
She's dynomite
I'm happy now when she's around.
I've got the world in the palm of my hand
I'm a happy man, happy man.

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THE MORE YOU DO IT (The More I Like It Done To Me)

(As recorded by Ronnie Dyson)

MARVIN YANCY
CHUCK JACKSON

You keep kissing me and squeezing me, girl
All the time and I like it baby
But it's the way you do it that keeps on driving me out of my mind
'Cause you keep on kissing me with your kiss
And touching me with your touch in all the right places
And I like it baby
And the more you do it, the more I like it done to me
I like it done, I like it
I like it baby

The more you do it, the more I like it done to me.

There's no better feeling n'all than when your body is up next to mine, moving, grooving
And even when we're not together I think about you all the time
You keep on kissing me with your kiss
And touching me with your touch
Feeling me with your hands
I like it, I like it so much
The more you do it, the more I like it done to me
I like it done, I like it
I like it, baby
I like it, baby
I like it, baby
I like it.

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I NEED TO BE IN LOVE

(As recorded by Carpenters)

JOHN BETTIS
ALBERT HAMMOND
RICHARD CARPENTER

The hardest thing I've ever done is keep believin'
There's someone in this crazy world for me
The way that people come and go thru temporary lives
My chance could come and I might never know
I used to say "no promises let's keep it simple"
But freedom only helps you say goodbye
It took a while for me to learn that nothin' comes for free
The price I've paid is high enough for me.
I know I need to be in love
I know I've wasted too much time
I know I ask perfection of a quite imperfect world
And fool enough to think that's what I'll find.

Here I am with pockets full of good intentions
But none of them will comfort me tonight
I'm wide awake at four a.m. without a friend in sight
And hangin' on a hope but I'm alright.

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BABY I LOVE YOUR WAY

(As recorded by Peter Frampton)

PETER FRAMPTON

Shadows grow so long before my eyes
And they're moving across the page
Suddenly the day turns into night
Far away from the city
But don't hesitate
'Cause your love won't wait.

Ooh baby I love your way every day
Wanna tell you I love your way every day
Wanna be with you night and day.
Moon appears to shine and light the sky
With the help of some firefly
Wonder how they have the power to shine, shine
I can see them under the pine
But don't hesitate
'Cause your love won't wait.
Ooh baby I love your way every day
Wanna tell you I love your way ooh
Wanna be with you night and day.

I can see the sunset in your eyes
Brown and grey blue besides
Clouds are stalking islands in the sun
Wish I could buy one out of season
But don't hesitate
'Cause your love won't wait.

Ooh baby I love your way every day
Wanna tell you I love your way ooh
Wanna be with you night and day.

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HONEY CHILD

(As recorded by Bad Company)

P. RODGERS
M. RALPHS
B. BURRELL
S. KIRKE

Well the first time that I met you
You were only seventeen
But I had to put you down
'Cos I didn't know where you'd been
You had a long black dress, you didn't seem to have no class
But the look on your face was no disgrace
I knew I had to move real fast.

Honey Child don't you know you drive me wild
Honey Child don't you know you drive me wild
Just about to lose my mind.

Well the second time that I met you
You were just turned twenty-one
And all your talk about love
Was gone, long gone.

Honey child don't you know you drive me wild
Honey child don't you know you drive me wild
Just about to lose my mind.

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LET 'EM IN

(As recorded by Wings)

McCARTNEY

Someone's knockin' at the door
Somebody's ringin' the bell
Someone's knockin' at the door
Somebody's ringin' the bell
Do me a favor
Open the door
And let 'em in.

Sister Suzie, Brother John
Martin Luther, Brother Michael
Auntie Gin
Open the door and let 'em in.

Sister Suzie, Brother John
Martin Luther, Uncle Ernie, Auntie Gin
Open the door and let 'em in.

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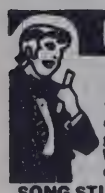

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SOMEBODY'S GETTIN' IT

(As recorded by Johnnie Taylor)

CHICO JONES
CLARENCE COLTER
DON DAVIS

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

My eyes are open
And I don't like what I see
Somebody's getting my action
Someone other than me
'Cause when I kiss you
It just ain't the same
You slipped the other night
And called me someone else's name
Well.
Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

I thought I had you in the palm of my hand
Tried to hide you from all the other men
You knew I was tipping with someone else
You gave me enough rope to hang myself.

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

Somebody's done got it and split the scene
I should have been home if you know what I mean
Somebody's done got it and split the scene
I should have been home if you know what I mean.

I should have been home but I was on the run yeah
Leaving you lonely while I was having my fun
You refused to be lonely and just wait for me
So you found someone else to keep you company.

Who done it
I don't know, I'd sure like to know
Who done it
I don't know but I sure would like to know
Who got it
Well, well, well, it hurt me so.

Somebody's gettin' it
Somebody's gettin' my love
Somebody's gettin' it
Somebody's gettin' my love.

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BAD RISK

(As recorded by Millie Jackson)

PHILLIP MITCHELL
BILLY CLEMENTS

I wanna trust you baby, I wanna take a chance
But when I give you my love I don't know
'Cause I've heard about the other hearts you've broke before
I'm not one to believe in what I hear
But bad talk sometimes can bring about a fear
I wanna believe in you, you got such an honest face
I better run a check on you to play it safe
You might take my love and do me wrong
And when I really need you, baby, you'll be up and gone.

You're a bad risk, I can't afford to take a chance on you
Just one kiss and there I'll be re-financing you
You're a bad risk, I can't afford to trust you with my heart
Don't you know that lovin' you is tearing me apart.

I'd like to see you happy with my love
But, honey, your credit ain't good enough
You need someone who can vouch for you
To stand behind and co-sign, let me know your love is true
Darlin' you gonna make us enemies, I wanna be your friend
But you just tryin' to beat me
You wanna take my love and rip me off
If you do, you know that I will have to pay the cost.

You're a bad risk, I can't afford to take a chance on you
Just one kiss and there I'll be re-financing you
You're a bad risk, I can't afford to trust you with my heart
Don't you know that lovin' you is tearing me apart.

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MAMMA MIA

(As recorded by Abba)

BENNY ANDERSSON
STIG ANDERSON
BJORN ULVAEUS

I've been cheated by you since I don't know when
So I made up my mind it must come to an end
Look at me now, will I ever learn
I don't know how but I suddenly lose control
There's a fire within my soul
Just a look and I can hear a bell ring
One more look and I forget everything.

Oh Mamma Mia here I go again
My, my how can I resist you
Mamma Mia does it show again
My, my just how much I've missed you
Yes I've been broken hearted blue since the day we parted
Why, why did I ever let you go

Mamma Mia now I really know
My, my I could never let you go.

I've been angry and sad about things that you do
I can't count all the times that I've told you we're through
And when you go when you slam the door
I think you know that you won't be away too long
You know that I'm not that strong
Just a look and I can hear a bell ring
One more look and I forget everything.
(Repeat chorus)

Mamma Mia even if I say bye, bye
Leave me now or never
Mamma Mia it's a game we play
Bye, bye doesn't mean forever
Mamma Mia now I really know
My, my I could never let you go.

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I'M GONNA LET MY HEART DO THE WALKING

(As recorded by Supremes)

HAROLD BEATTY
BRIAN HOLLAND
EDWARD HOLLAND

Goodbye my love
Happy life my love
I'm tired and I just can't take no more
Tired of being tough
'Cause enough is enough
This time I'm really headin' for the door
You better believe I'm gonna.

Let my heart do the walkin'
Walk me into somethin' good

I'm gonna let my heart do the walking
Oh ain't no make believin'
My heart's set on leavin'.

You take my very best
Give me less
I'm tired I just can't take no more
Your love is unstable darlin'
While I'm able I'm gonna ease on out the door.

You better believe I'm gonna let my heart do the walkin'
Walk me into somethin' good
I'm gonna let my heart do the walking
Oh never tho't I could but I'm leavin' for good.

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GOOD VIBRATIONS

(As recorded by Todd Rundgren)

BRIAN WILSON
MIKE LOVE

I, I love the colorful clothes she wears
And the way the sunlight plays upon her hair
I hear the sound of a gentle word
On the wind that lifts her perfume through the air.

I'm pickin' up good vibrations
She's givin' me excitations
I'm pickin' up good vibrations
She's givin' me excitations

I'm pickin' up good vibrations
She's givin' me excitations
I'm pickin' up good vibrations
She's givin' me excitations.

Close my eyes, she's somehow closer now
Softly smile, I know she must be kind
Then I look in her eyes
She goes with me to a blossom world.
(Repeat chorus)

Oh, my, my what a sensation
Oh, my, my what a sensation
Oh, my, my what a sensation.

Gotta keep those lovin'
Good vibrations happ'nin' with her.

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LIVIN' AIN'T LIVIN'

(As recorded by Firefall)

RICK ROBERTS

All the empty words I've spoken
All the promises I've broken
All the lovers and the loves
I've rushed away.

Now they all come back to haunt me
And the silence seemed to taunt me
Cause they turned the tables 'round the other way.

Livin' is easy with someone to care
Someone who'd call you their own
Livin' is lovely with somebody there
Livin' ain't livin' alone, ain't livin' alone.

Did I turn my back so coldly
On the ones who tried to hold me
Sayin' only that I needed to be free.

Now I know some dreams were shattered
Because I never thought it mattered
No I never thought of anything but me.

Have I taken all my chances
Will there be no more romances
Did I make my choice and never even know.

That I much too long for endings
So I have to keep pretending
That tomorrow is the day my love will show.

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(Shake, Shake, Shake) SHAKE YOUR BOOTY

(As recorded by KC & The Sunshine Band)

HARRY WAYNE CASEY
RICHARD FINCH

Everybody get on the floor let's dance
Don't fight the feelin', give yourself a chance
Shake, shake, shake, shake, shake, shake
Shake your booty
Shake your booty.

You can, you can do it very well
You're the best in the world, I can tell
Shake, shake, shake, shake, shake, shake
Shake your booty
Shake your booty.

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DEVIL WOMAN

(As recorded by Cliff Richard)

CHRISTINE AUTHORS
TERRY BRITTEN

I've had nothing but bad luck
Since the day I saw the cat at my door
So I came here to you, sweet lady
Answering your mystical call
Crystal ball on the table
Showing the future, the past
Same cat with them evil eyes
And I knew it was a spell she'd cast.

She's just a devil woman
With evil on her mind
Beware the devil woman
She's gonna get you
She's just a devil woman
With evil on her mind
Beware the devil woman
She's gonna get you from behind.

Give me the ring on your finger
Let me see the lines of your hand
I can see me a tall dark stranger
Giving you what you hadn't planned
I drank the potion she offered me
I found myself on the floor
Then I looked in those big green eyes
And I wondered what I came there for.
(Repeat chorus)

Stay awake
Look out
If you're out on a moonlit night
Be careful of the neighbourhood strays
Of a lady with long black hair
Tryin' to win you with her feminine ways
Crystal ball on the table
Showing the future, the past
Same cat with them evil eyes
You'd better get out of there fast
She's just a devil woman
With evil on her mind
Beware the devil woman
She's gonna get you.

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I NEVER CRY

(As recorded by Alice Cooper)

ALICE COOPER
DICK WAGNER

If there's a tear on my face
It makes me shiver to the bones
It shakes me babe
It's just a heartache that got caught in my eye
And you know I never cry
I never cry
Take away, take away my eyes
Sometimes I'd rather be blind.

Break a heart, break a heart of stone
Open it up but don't you leave it alone
'Cause that's all I've got to give to you
Believe me babe it ain't been used.

My heart's a virgin it ain't never been tried
And you know I'll never cry
And you know I'll never cry
And you know, you know, you know, you know, you know I'll never cry
I'll never cry.

Sometimes I drink more than I need
Until the T.V.'s dead and gone
I may be lonely, but I'm never alone
And the night may pass me by
But I'll never cry.

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IT MAKES ME GIGGLE

(As recorded by John Denver)

JOHN DENVER

It makes me giggle, makes me giggle
Just havin' my baby around me
Makes me giggle, sometimes I wiggle
'Cause I'm so glad she found me
Sometimes I wake up feelin' crabby, yeah
She give me love as sweet as candy.

It makes me giggle, makes me giggle
Ev'ry time I see my little boy child
Makes me giggle, sometimes I wiggle
Sometimes I even jump for joy, chile
She knows just how to make me happy
She give me loves and call me Daddy
She makes me giggle, makes me giggle
(Giggle for me)
If I ever felt better I can't seem to recall
It just blows me away to be part of it all.

It makes me giggle, makes me giggle
Just singin' these love songs for you
Yes, it makes me giggle, sometimes I wiggle
There ain't nothin' that I'd rather do, yeah
I like to see you with a smile on your face
I'd like to give one to the whole human race
And then I'd giggle, we could all giggle
(Now wiggle for me)
If I ever felt better I can't seem to recall
It just blows me away to be part of it all.

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IT'S HARDER TO LEAVE

(As recorded by Jackie Moore)

C. REID

When you've been lovin' a man for so long
It's so hard to believe he'll do you wrong
And the way he treats you goes from bad to worse
You know that stayin' with him will only bring you harm
'Cause it's hard stayin' with a man that don't give a damn about you
So you make it up in your mind to tell him that you're through

Tell yourself listen Jackie you're tired of all his lies
But the minute you're in his arms
Ooh you realize it's harder to leave than it is to stay
'Cause it seems you're throwin' your whole life away
It's harder to leave than it is to stay
To forget all the bad things (that) you were gonna say
Ooh honey ooh yeah.

I know a lot of you men and women know just what I'm talkin' about
When the one you love changes his love style
And they make love to you like they're in a hurry
When that happens ooh you really have to worry

His love for you seems weak when it used to be so strong
The more you treat him right
The more he does you wrong
You tell yourself she can have him
They're two of a kind
But at the point of giving him up
You put the whole thing right out of your mind.

It's harder to leave than it is to stay
'Cause it seems you're throwin' your whole life away
It's harder to leave than it is to stay
To forget all the bad things (that) you were gonna say
Ooh honey ooh.

You tell yourself she can have him
They're two of a kind
But at the point of givin' him up
You put the whole thing right out of your mind.

(Repeat chorus)

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9 Years of Suffering CURED IN TEN DAYS!

My Blindness, Paralysis and Epilepsy—and all pain—Vanished with this amazing secret YOU can use to CURE yourself of any ailment and astound your doctor!

Perhaps you've seen me on TV—or read about me in Time, Newsweek, or the National Enquirer. My name is Evelyn Monahan—I am not a doctor, but I have discovered a healing technique that has helped COUNTLESS THOUSANDS TO CURE themselves of seemingly hopeless ailments, when doctors said it couldn't be done!

This advertisement is going to shock and astound you, because I claim this secret brings cures to diseases and injuries which many doctor consider virtually "incurable"!

With this secret, I claim you have the power this very moment to experience A COMPLETE CURE FROM MANY DISEASES OR INJURIES—no matter how horrible their reputation—quickly end all pain and suffering! That goes for many ailments associated with great pain, like ulcers, arthritis, heart ailments, and many more. I mean to say you can experience absolute relief, often without medicines or surgery!

I'll go further than that—and state flatly—it is 100% effective in curing many ailments, when followed faithfully!

I Am Cured Of 3 Incurable Ailments And Vow That I Will Help Millions!

In 1961 I was involved in an accident which left me blind. Thirteen doctors said that my blindness would be permanent.

After nine years of feeling sorry for myself, I decided to do something about it—and try a method which I'd heard about (but never really believed) called "Metaphysical Healing," which was supposed to bring miraculous healings when doctors could offer no hope. In 10 days, my eyesight returned INSTANTANEOUSLY!

That's not all! The same injury which caused the blindness had left me with epilepsy. I suffered as many as 12 epileptic seizures a day. The same day my eyesight came back, I noticed I was not experiencing any epileptic seizures. I have not had a single one since that fateful day—5 years ago! Doctors who said it was impossible, ran tests and found I was cured!

Incredible as it may seem, in 1965—when I was still blind, with epileptic seizures—I was involved in another accident which left my right arm paralyzed. (And I am right-handed!) Eleven medical specialists, ranging from GPs to neurosurgeons told me I could not be cured, and I would never move my arm again.

WITH THIS SECRET, one week after the return of my eyesight, my right arm was free from the paralysis which had held it immobile for several long years! I was able to move my arm freely—without pain—and was COMPLETELY CURED!

What Worked For Me And Countless Others Must Work For You!

I vowed to make this secret available to every man, woman, and child on this planet. You may have already seen me on NBC-TV's "TOMORROW" Show or the David Susskind Program—or read about me in Time, Newsweek, Midnight or the National Enquirer. Now I've written down the *exact method* I used that has worked for countless others.

• ULCERS—This method will guarantee you and and your loved ones freedom from ulcers. It will completely heal any ulcer no matter how severe it may be. It not only rids the body of pain associated with ulcers, but heals the ulcer itself!

• ARTHRITIS—If you or one of your loved ones happens to be one of the thousands suffering the pain and restriction of arthritis, you must not delay another minute, for you possess at this moment the power to rid yourself of all traces of the disease.

• HEART—Whether you use this miraculous technique for yourself or your loved one, it will restore perfect health and harmony to the heart and circulatory system. With it, you will be fully prepared to handle any emergency involving heart attacks! And it will also allow you to restore damage done by previous heart attacks and to return the heart victim to perfect health!

These are but a few of the unique benefits Metaphysical Healing has to offer. Bursitis . . . sinus problems . . . allergies . . . asthma . . . blindness paralysis . . . epilepsy . . . alcohol and drug addiction . . . kidney disease . . . colds . . . headaches . . . upset stomach . . . insomnia . . . gout . . . menstrual cramps . . . and much more, ALL quickly yield to it!

Speeds Healing!

While not a substitute for qualified medical care, it can miraculously speed up the healing process so that injuries heal more quickly and sickness and disease vanish in what would be considered an amazingly short time!

For example, if you use this miracle method at the first sign of a cold, you will experience relief in TEN MINUTES!

Another dramatic example of the speed with which this method works is in the healing of broken bones. Normally, a broken bone—after setting—takes weeks and even months to heal. With this miracle method, you can accelerate the healing 25 and even 50 times!

It is especially useful in emergency situations. I've seen it heal cut eyeballs . . . severe heart attacks . . . and 3rd degree burns . . . and relieve all pain in a matter of minutes!

Emergency Cases Cured!

One woman I know fell and a piece of metal wire pierced her left eye. Doctors said she had a 95% chance of losing her sight in that eye. Metaphysical healing was used. The next day the doctor said she would not need surgery! Much of the damage had healed overnight! One week later, she was 100% okay. In another case, shattered glass had entered both of a woman's eyes. Metaphysical healing was used. Two days later, when bandages were removed, she could see clearly—the wounds were almost completely healed. She was soon sent home with 20/20 vision!

Breast Surgery Avoided!

Jean L. had just learned she would have to undergo breast surgery for the removal of a non-malignant tumor. Her husband asked me if Metaphysical Healing could help. I said, I only ask that you follow it three times a day." I didn't hear from him again until Jean's final examination. He called to tell me the amazing news—Jean's tumor had dissolved and she would not need surgery!

Heart Attack Relieved!

Phyllis C.'s husband suffered a serious heart attack (his second). Immediately, she began to use this secret, James regained consciousness. Soon he was removed from intensive care. The doctors and nurses were amazed at his recovery. He now had better than a 50-50 chance. Doctors said he might be out of work 4 months. He returned to work in 1 month.

"In my 15 years of practice in cardiology I have never seen anyone recover from a massive heart attack so quickly," said the doctor. Examination showed there was no heart damage due to his second heart attack and (strangely) much of the damage from his first one had also disappeared. The man was stronger than ever.

Cured Of Kidney Disease!

Patricia R. was suffering from polynephritis. There was no kidney machine available. "Teach me what I need to know to cure the 'incurable'," she said. I showed her this method. When all her tests were done, the polynephritis was gone! "The doctor says I'm in excellent health—and there's no evidence of disease of any kind in my body," she reported. "I am in 100% perfect health!"

Burns Are Quickly And Miraculously Healed!

Bobby C., 15, had suffered extensive 2nd and 3rd degree burns in an auto accident. Large doses of drugs were needed, but had to be stopped to avoid addiction. He screamed in agony, begging for help. I gave Bobby's mother this healing secret. She began using it immediately. One hour later Bobby dozed off into peaceful sleep for the first time in four days. He awoke to say, "It doesn't hurt anymore." He never experienced any more pain.

PROGRESS BOOKS, LTD.
3200 Lawson Blvd., Oceanside, N.Y. 11572

ABOUT THE AUTHOR

EVELYN M. MONAHAN is one of the most progressive modern authorities in the field of metaphysical (unconventional) healing and medicine. Her unique insight into the mind's awesome self-healing power dates from her own blindness, which was healed after nine years. She is currently an Instructor of Parapsychology at Georgia State University and has been affiliated with the School of Special Studies since 1971. She has lectured widely in the United States and Canada on the subject of Mind Power.

There Is No Physical Disease, Illness Or Injury That You Cannot Heal This Way!

Through the power of Metaphysical Healing, you can bring cures to diseases and injuries which traditional medicine considers virtually "incurable."

In a matter of minutes, you will discover the actual miracle steps that will allow you to restore yourself and your loved ones to perfect health!

• EPILEPSY—I can show you the exact method which worked for me and countless others in bringing a complete cure from epilepsy. It's guaranteed to work, used faithfully!

• BURSITIS—You will feel the miraculous powers of this simple method for curing bursitis immediately. In a very short time you will find yourself free not only of the pain but the bursitis itself! X-rays showed that Katherine T., was completely healed in 3 days!

• GOUT—Donald E. suffered from gout for six years. Nothing helped. With this method, in 3 weeks, he was completely cured according to his doctor! You can join the hundreds who have been cured with this method!

• PARALYSIS—Guaranteed to bring freedom of movement, this method cannot fail to work for you just as it worked for me and countless others! David L.—totally paralyzed for 5½ years—was walking, completely cured, after using this method!

• ALLERGIES—Joseph W. was cured of 8 different allergies in 3 weeks with my method. It has worked for hundreds of others, and will cure all allergies quickly and easily.

• SINUS—It makes no difference whether your sinus problem is caused by hayfever or an injection, you need never suffer another sinus headache again!

Evelyn M. Monahan

MAIL NO RISK COUPON TODAY!

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These words could bring you a vast fortune . . *more riches* than you ever dreamed of:

"D—— J—— W— N— T—— I- M- L—."

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded $150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from $10,000 to a million dollars, and *say this Mystic Chant!*

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort, world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y— k— I l— y—." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract $150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant: "I n— p—— u—— l—." Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n— b—— t— m— o- p— h— p——." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a o— w— c—— p— a— c— s— a— p——" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n— i—— m- m— a— b— c— w— t— p—— p—— o- r—— g— h——" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found $15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed $1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t— s— o- o— t—— d—— s- I c— p— t— s——." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

Try this Chant for Riches (see page 53) without risking a penny. See details below.

These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives . . . Making a fortune in the stock market . . . Treating migraine headaches . . . Becoming a famous writer . . . Beauty . . . Getting a beautiful wife . . . Projecting your astral self to distant places . . . Achieving success in your own business . . . or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, *whatever!*

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Gentlemen: Please rush me a copy of MIND COSMOLOGY by Norvell! I understand the book is mine for only $8.98. I may examine it a full 30 days at your risk or money back.

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FREAK-N-STEIN

(As recorded by Blue Magic)

BOBBY ELI
LEN BARRY

They call me Freak-n-stein
They say I'm out of my mind
They call me Freak-n-stein
They say I'm one of a kind.

I'm a man like other men got no wires
comin' out of my head
I'm an ordinary human being
With an extraordinary killers streak
If there's a monster in my soul
A lovely lady's drivin' it out of control
They call me Freak-n-stein
They say I'm out of my mind.

I'm so unique a funky freak
Got to get down eight days a week
I love the ladies and they love me too
While they're dancin' they say ok he's cute
If there's a monster in my soul
A lovely lady's drivin' it out of control
They call me Freak-n-stein
They say I'm one of a kind.

There's a devil livin' inside my brain
All he thinks about is music and love
And he never ever gets enough
If there's a monster in my soul
A lovely lady's drivin' it out of control
They call me Freak-n-stein
I'm not crazy
I'm not insane
I'm so unique, a music freak.

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LET'S GET IT WHILE IT'S HOT

(As recorded by Eddie Kendricks)

MICHAEL HOLDEN
THEODORE LIFE

Let's get it while it's hot
Ooh I can't wait much longer
Let's get it while it's hot
Oh baby, baby I ain't gettin' any stronger.
I've been waiting for so very long
Just for you to hear my song
Come on over baby
Come on please come on
So we can do what comes naturally.
Let's get it while it's hot
Ooh I can't last much longer
Let's get it while it's fresh
Yes oh baby, baby that's when it's the best.
The nights are short and the days are long
Oh baby, baby let's get it on
I'll make it nice and mellow just for you
So we can lay back and really, really, really, really groove.
Let's get it while it's hot
Oh I can't wait much longer
Let's get it while it's fresh
Yes ooh baby, baby that's when it's the best
La la la la la la la la la la la la.
Do do do
Let's get it while it's hot
I can't last much longer
Let's get it while it's hot
'Cause I ain't gettin' any stronger
Let's get it while it's fresh
Yes ooh baby, baby that's when it's the best.

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IF YOU KNOW WHAT I MEAN

(As recorded by Neil Diamond)

NEIL DIAMOND

When the night returns just like a friend
When the evening comes to set me free
When the quiet hours that wait beyond the day
Make peaceful sounds in me.

Took a drag from my last cigarette
Took a drink from a glass of old wine
I closed my eyes and I could make it real
And feel it one more time.

Can you hear it babe
Can you hear it babe
From another time
From another place
Do you remember it babe.

And the radio played like a carnival tune
As we lay in our bed in the other room
When we gave it away for the sake of a dream
In a penny arcade, if you know what I mean.

Here's to the songs we used to sing
And here's to the times we used to know
It's hard to hold them in our arms again
And hard to let them go.

Do you hear it babe
Do you hear it babe
It was another time
It was another place
Do you remember it babe.

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KID CHARLEMAGNE

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

While the music played you worked by candlelight
Those San Francisco nights
You were the best in town
Just by chance you crossed the diamond with the pearl
You turned it on, the world
That's when you turned the world around
Did you feel like Jesus
Did you realize
That you were a champion in their eyes.

On the hill the stuff was laced with kerosene
But yours was kitchen clean
Everyone stopped to stare at your technicolor motor home
Every A-frame had your number on the wall
You must have had it all
You'd go to L.A. on a dare
And you'd go it alone
Could you live forever
Could you see the day
Could you feel your whole world fall apart and fade away.

Get along, get along
Kid Charlemagne
Get along Kid Charlemagne.

Now your patrons have all left you in the red
Your low-rent friends are dead
This life can be very strange
All those day-glow freaks who used to paint the face
They've joined the human race
Some things will never change
Son, you were mistaken
You are obsolete
Look at all the white men on the street.

Clean this mess up or (else) we'll all end up in jail
Those test tubes and the scale
Just get them all out of here
Is there gas in the car
(Yes, there's gas in the car)
I think the people down the hall know who you are
Careful what you carry
'Cause the man is wise
You are still an outlaw in their eyes.

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GET UP OFFA THAT THING

(As recorded by James Brown)

DEIDRA BROWN
DEANNA BROWN
YAMMA BROWN

I'm back, I'm back, I'm back, I'm back, I'm back.
Get up offa that thing and dance 'til you feel better
Get up offa that thing and dance
Get up offa that thing and dance 'til you feel better
Get up offa that thing and try to beat that pressure
Get up offa that thing and shake 'til you feel better
Get up offa that thing and shake
Get up offa that thing and shake 'til you feel better
Get up offa that thing and try to meet that pressure.

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"catalog 25¢"

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KINKS · MONTY PYTHON · BILLY JOEL · SLADE · ALICE
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Led Zeppelin	Elton John
The Who	Humble Pie
Jagger	David Bowie
Cat Stevens	Leon Russell
James Taylor	Marc Bolan
Aerosmith	Janis Joplin
Rolling Stones	Paul McCartney
Three Dog Night	Harrison & Clapton
Beatles	Sweet
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Bette Midler	Stevie Wonder
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SHOP AROUND

(As recorded by Captain & Tennille)

BERRY GORDY, JR.
WILLIAM ROBINSON

Just because you've become a young woman now
There's still some things that you don't understand now
Before you ask some guy for his hand now
Keep your freedom for as long as you can now
My mama told me
You better shop around
Mm you better shop around.

There's some things that I want you to know now
Just as sure as the wind's gonna blow now
The men'll come and the men are gonna go now
Before you tell 'em that you love 'em so now
My mama told me you better shop around
Uh huh you better shop around.

Try to get yourself a bargain girl
Don't you be sold on the very first one
Good looking guys come a dime a dozen
Try to find you one who's gonna give you true loving.

Before you take a man and say I do now
Make sure he's in love with you now

My mama told me you better shop around
Uh huh you better shop around.

Try to get yourself a bargain girl
Don't you be sold on the very first one
Good looking guys come a dime a dozen
Try to find you one who's gonna give you true loving
Before you take a guy and say I do now
Make sure he's in love with you now
Make sure that his love is true now
I'd hate to see you feeling sad and blue now
My mama told me you better shop around.

You better shop around
You better shop around.

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LOWDOWN

(As recorded by Boz Scaggs)

BOZ SCAGGS
DAVID PAICH

Baby's into runnin' 'round
Hangin' with the crowd
Puttin' your bus'ness in the street
Talkin' out loud
Sayin' you bought her this and that
And how much you done spent
I swear she must believe it's all heaven sent
Hey boy you better bring the chick

around
To the sad, old truth.

The dirty lowdown who
I wonder, wonder, wonder, wonder who
Taught her how to talk like that
I wonder, wonder, wonder, wonder who.

Nothin' you can't handle
Nothin' you ain't got
Put your money on the table
Drive it off the lot
Turn on that old love light
And turn a maybe to a yes
Same old school-boy game got you into this mess

Hey son you better get on back to town
Face the sad, old truth.

The dirty lowdown who
I wonder, wonder, wonder, wonder who
Put those ideas in your head
I wonder, wonder, wonder, wonder who.

You ain't got to be so bad
Got to be so cold
This dog eat dog existence sure is gettin' old
Got to have a Jones for this, Jones for that

This runnin' with the Joneses boy
Just ain't where it's at
You gonna come back around
To the sad, sad truth.

The dirty lowdown who
I wonder, wonder, wonder, wonder who
Got you thinkin' like that
I wonder, wonder, wonder, wonder who.

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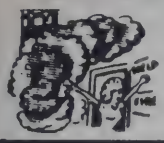
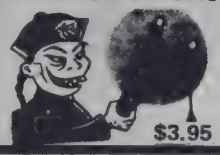


When you light one, a burst of colored smoke mushrooms to the ceiling. Just like magicians use. Special Price . . 16 in package for .50. Three packages for **$1.00**

CHINESE STICKS



$3.95

Two sticks - one with a long string, the other short. When one is pulled, the other goes up. Everybody thinks they are connected in the back - but you show them they're wrong by separating them - and the strings still go up and down at your secret command! Real professional magic. Seen on TV. Get your set NOW.

SNOWSTORM TABLETS

Put on end of a lit cigarette. Watch "snow" magically fill the room. Looks so strange and funny, you'll burst out laughing at your friend. 12 tablets in package for **50¢**

$1.50

FLOWERS FROM FINGER-TIPS

Show empty hand, then reach into the air and produce flower after flower throwing them into a hat. But wait! When they look into the hat all the flowers have vanished. Easy to do.

LOADED GUM

Ask your friend if he'd like a piece of gum. Mouse-trap type mechanism "snaps" your friend's finger. Funny, but harmless. **50¢**

AMAZING FINGER CHOPPER

Blade will magically go thru your finger, yet will chop a cigarette that is in a hole below. Friends can examine this - and will NEVER figure it out! A really great magic trick to carry around in your pocket. Get this NOW. **$1.98**

FOAMING SUGAR

Put some in coffee, watch it overflow to the surprise of your victim.

50¢

FLASHING EYES

By simply opening and closing your eyes, brilliant sparks and flashes seem to fly out. Safe. **50¢**

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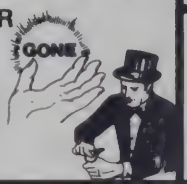


Handkerchiefs and other similar small objects placed into your hand instantly disappear! Your sleeves are rolled up. Your friends will really think you're a great magician.

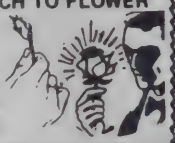
$1.00

VANISHING THIMBLE

Poof! At your command it disappears, then appears.

35¢

MATCH TO FLOWER



Match is shown, blown out. Instantly changes into pretty flower. Looks like real magic.

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MAGIC CIGARETTE ACT

Produce an endless amount of cigarettes from mid-air. Playing card changes into a matchbox. Lit cigarette is placed in your fist and vanishes with your sleeves rolled up! only **$1.25**

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EGGS FROM MOUTH

Most amazing trick ever seen! Produce egg after egg from your mouth. Even funnier when you take them out of your friend's mouth! Special magic gimmick that does the trick. **$2.50**

MAGIC CHAIN ESCAPE

Your wrists are securely locked together with chains - and then padlocked. Yet you can escape instantly just like Houdini. Really amazing. All can be examined, but no one can figure it out. Comes complete with chain, locks, and EZ instructions.

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VANISHING GLASS

Place glass full of liquid on your hand. Poof! It vanishes. You can make it reappear instantly. Do with sleeves rolled up. Great.

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LIFE SIZE PROD CABINET $1.

Seen on TV. Open both doors to show it's empty, walk right through it, close doors and even swing it around. Yet one or even two girls will walk right out of it. Can also be used as a double exchange a boy walks in — girl comes out. Secret and plans. Real professional stuff.

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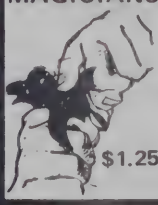
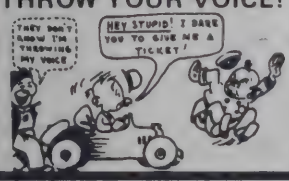


Special magic gimmick that enables you to do so many tricks, such as: Vanishing or producing magic scarves, salt, etc. Cut and restored handkerchief, the vanishing cigarette trick, and more. Comes with instructions for 14 tricks - and you'll think of many more. Really great.

$1.25

THROW YOUR VOICE!



Learn to throw your voice & make it come out of a suitcase, trunk, closet or throw it across the street. GREAT FUN! Gimmick lies flat on tongue, concealed & used with above for bird calls, etc. FREE booklet on Ventriloquism with each order! 2 for $1.00 – 10 for $2.95

BROOM ILLUSION

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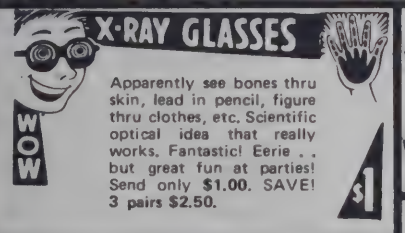
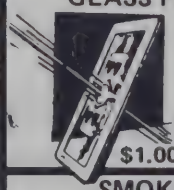


Apparently see bones thru skin, lead in pencil, figure thru clothes, etc. Scientific optical idea that really works. Fantastic! Eerie . . but great fun at parties! Send only $1.00. SAVE! 3 pairs $2.50.

GLASS PENETRATION



$1.00

Cards are placed on both sides of a piece of glass set within a frame. An ordinary pencil is then passed right thru both cards and glass! Frame and cards can be examined before and after. No one can figure it out! Super magic trick.

MONEY PADDLE

Money placed on this paddle magically doubles. Then makes $1.00, then $100.00 bill appear. Surprise ending.

$2.00

SMOKERS JOKERS

STINKO LOADS - put into cigarette. When smoked, it tastes awful and smells worse. BITTER CIG POWDER - Cigarettes will taste YECHHH - watch their faces when they start to puff! Package of each both for **$1.00**

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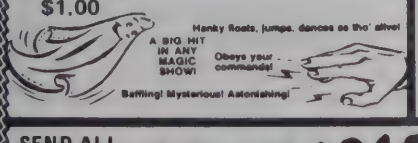
$1.00



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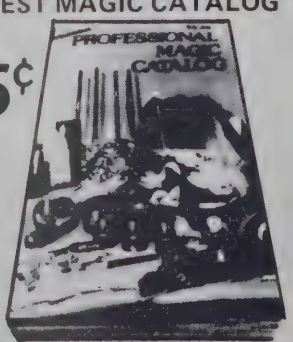

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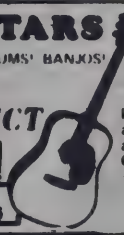

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LET IT SHINE

(As recorded by Al Green)

AL GREEN
HABON HODGES

I know a star that shines
It's somewhere in your mind

You're always right on time
Hey, won't you let it shine.

I'm so glad that I am free, yeah
The Lord above put a blessing on me
I don't mind if you let it shine
Please be kind and let it shine, shine, shine.

Well, I knew the words to say
Give me my daily bread

I never close my eyes
To always sleep ain't wise
I know that you're feeling me

Sometimes you lie so seriously
You broke my heart one hundred times
Now I want to let it shine.

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LAST CHILD

(As recorded by Aerosmith)

STEVEN TYLER
BRAD WHITFORD

I'm dreaming tonight
I'm leaving back home
Right.

Take me back to a south Tallahassee
Down cross the bridge to my sweet Sassafrassee

Can't stand up on my feet in the city
Got to get back to the real nitty gritty.

Yes sir, no sir, don't come close to my home, sweet home
Can't catch no dose from a hot tail peontang sweetheart sweat who could make silk puss from a J. Paul Get
And his ear with her face in her beer.

Home sweet home
Get out in the field, put the mule in the stable
Ma, she's a cookin', put the eats on the table
Hate's in the city and my love's in the meadow
Hands on the plough and my feets in the ghetto.

Stand up, sit down, don't do nothin'
It ain't no good when bossman's stuffin'
it down their throats for paper notes
And their babies cry while cities lie at their feet
When you're rockin' in the streets.

Home sweet home
Mama, take me home sweet home
I was the last child, just a punk in the street
I was the last child, just a punk in the street.

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STEPPIN' OUT

(As recorded by Neil Sedaka)

NEIL SEDAKA
PHIL CODY

You go where you want
Do what you please
Never let on that even once that you've ever been lonely
It's nice to see you alone
Are you lookin' for somethin'
Maybe you don't get at home
Your hair is in place
You're dressin' to kill
Your old man has promised when he died he would have you his money
Your old man has promised when he died he would leave you his money
And the pool where you swim
Are you lookin' for somethin'
Maybe you don't get from him.

Steppin' out, steppin' out
To get a little action on the side
Steppin' out, steppin' out
The day-time queen takes a midnight ride
And it's plain as plain can be
You're a woman who wants to get free
If you're steppin' out tonight honey
Come on and step out with me.

The party's a bore it's bound to get worse
Let's sneak out somewhere and engage in our own celebration
Will you pour me some wine
Are you thinkin' baby maybe your needs are the same as mine
Wanna go for a walk, go for a ride
Maybe just stand there and think what we could do each other
No we don't have to dance
If you're thinkin' of steppin' out
Baby this is your chance.
(Repeat chorus)

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CAUGHT IN THE ACT (Of Gettin' It On)

(As recorded by Facts Of Life)

HOMER BANKS
CARL HAMPTON

Get dressed baby I'm afraid we're caught
Your husband is here
Somebody must have tipped him off
He's waiting in the lobby with tears in his eyes
And he's not there alone my wife is by his side
Whatever goes down I'm with you all the way
It's a consequence we'll just have to face
Caught in the act of gettin' it on
We tried our best to fight it
But we just wasn't that strong
Caught in the act of gettin' it on
We just couldn't leave each other alone.

It could be that we were followed the minute we left the house
Or they could have gave the bell boy five dollars and he sold us out
My only regret they didn't wait a little longer we were in the midst of heaven
When hell broke in on us, it's an ugly situation, this I've gotta say
But it's worth the price I know we'll have to pay.

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WHOLE NEW THING

(As recorded by Rose Banks)

JEFFREY BOWEN
JIM FORD
TRUMAN THOMAS

It's the beginning of a whole new thing
It's the beginning of a whole new thing.

My head was under the weather
I'd been out in the rain
My eyes had been so cloudy
I couldn't see a thing.

Out of the dark the truth has come
And I can see it plainly
Blinded by your love so long
I forgot my own self baby
But a good man with a strong love came along in time to save me
He touched me nice and melted the ice and the girl became a lady.

Ba ba bap bap bap bap ba
Bap ba ba bap bap
Ba ba bap bap bap bap ba
Bap ba ba bap bap ooh oh.

It's the beginning of a whole new thing
Yeah it's the beginning of a whole new thing.

Now my head is gettin' together y'all
And I'm feelin' breezy
Believe me when I tell you people that it was never easy
I said goodbye to you yesterday
I left it all behind me
Today's the first day of my life
I came alive inside me and the truth is that love was the only thing I needed
I'm satisfied deep down inside my life now has new meaning.

It's the beginning of a whole new thing.

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BABY WE BETTER TRY TO GET IT TOGETHER

(As recorded by Barry White)

BARRY WHITE

We better try, try to get ourselves together baby
Oh we better try, try to get ourselves together baby.

Oh girl I swear I got to talk to you
There's somethin' that I feel we need to do
Let's take the time try to figure out what's happened to us baby
What's it all about
We're getting farther from each other ev'ry day
We can't just sit by while love walks away
If we don't try to save the love we got
Once we lose it girl we're gonna lose a lot.

Oh we better girl try, try to get ourselves together baby.

We've had it hard, we've had it cold, we've had it rough
It never changed a thing between the two of us
We always found a way to face it all together
We need each other now, darlin' more than ever.

We've got to find the love we used to know
If we find that love we'll never let it go
Oh what a shame, if we lose all that
Cause once we lose it girl, we'll never get it back.

Oh we better try, try to get ourselves together baby.

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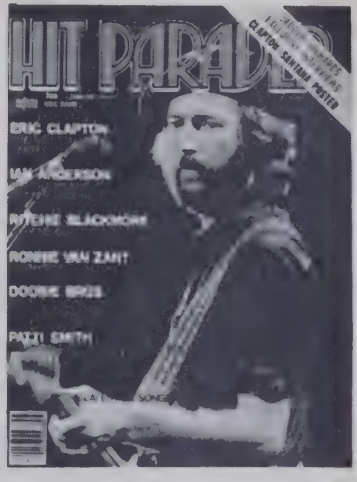

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a waste of time, doesn't it?"

Statements like these are tantamount to blasphemy for the rock purist. But Beck could care less, because from his point of view precious little of it stands up musically and for him, that's the bottom line. The mythic aspects of Yardbirds vis a vis the creation of the contemporary lead guitarist are totally meaningless. His

"I never felt comfortable playing behind a singer..."

eyes only light up when talking about his latest studio creation *(Wired)* and the musicians (Jan Hammer on keyboards Michael Walden and Bernard Purdie on drums and Wilbur Bascomb on bass) who've helped him to achieve his highly evolved and personal approach to a jazz / funk synthesis. Make no mistake about it, the new LP is a large step forward, jetisonning the carefully arranged and orchestrated George Martin song concepts for a much more free-form, improvisational approach. Jan Hammer provides superior keyboard support cushions for Beck to roam free with that wonderfully malleable, purely electric Stratocaster sound. Who woulda thought that someone could do a successful reworking of the classic Mingus tune, "Goodbye Pork Pie Hat"?

Well Monsieur Beck wraps those keening, stratospheric electronic moans around the gorgeous melody line with an intuitive feeling and intelligence that is positively breathtaking. And feeling is really the key to Beck's art: "I've always been a very emotional player ... always goin' for that feelin'. I don't like just playin' riffs or scales, it's very important to me to get that particular feelin' across." This partially explains the tremendous sense of humor and satirical edge that has always characterized his playing from the earliest days. It has also placed a heavy burden on his shoulders in terms of consistency in live performance. Although held in near universal respect by most of his British counterparts, a recurrent comment that has always followed him, roughly paraphrased from a well known "anonymous" source, runs something like this: "On some nights Jeff's playin' was fuckin' miraculous, and then some nights he was just horrible and nobody could believe that it was the same man."

Artistic reservations notwithstanding, Beck is obviously *pleased* about his first gold record. Although he's come in for a quick round of interviews and corporate glad-handing from California mixing sessions and looks rather pale and washed out, he's been grinning from ear to ear all day. For a man who still has all the best traditional working class values at heart, a gold record signifies something accomplished, something *real* in a transitory world built on mucho jive. "Yeah, it's kind of nice ... I always used to think that they'd stuck me on the lesser label (Epic v. Columbia) you know?

Except for Sly and a few other acts it seemed like all the people on the label were destined for the dust bin. "So, in the midst of the corporate panic following him around, he takes time to stop and look at the record, almost shaking his head in joyous disbelief. For those who truly love and respect the man and his work, Beck's current artistic and commercial success is a moving affirmation. The fact that he transcended the very "heavy guitar player" archetype that he helped to create without verging into madness or monastic retreat is a testament to the toughness and spiritual resilience that initially drew most of us to his music to begin with. □

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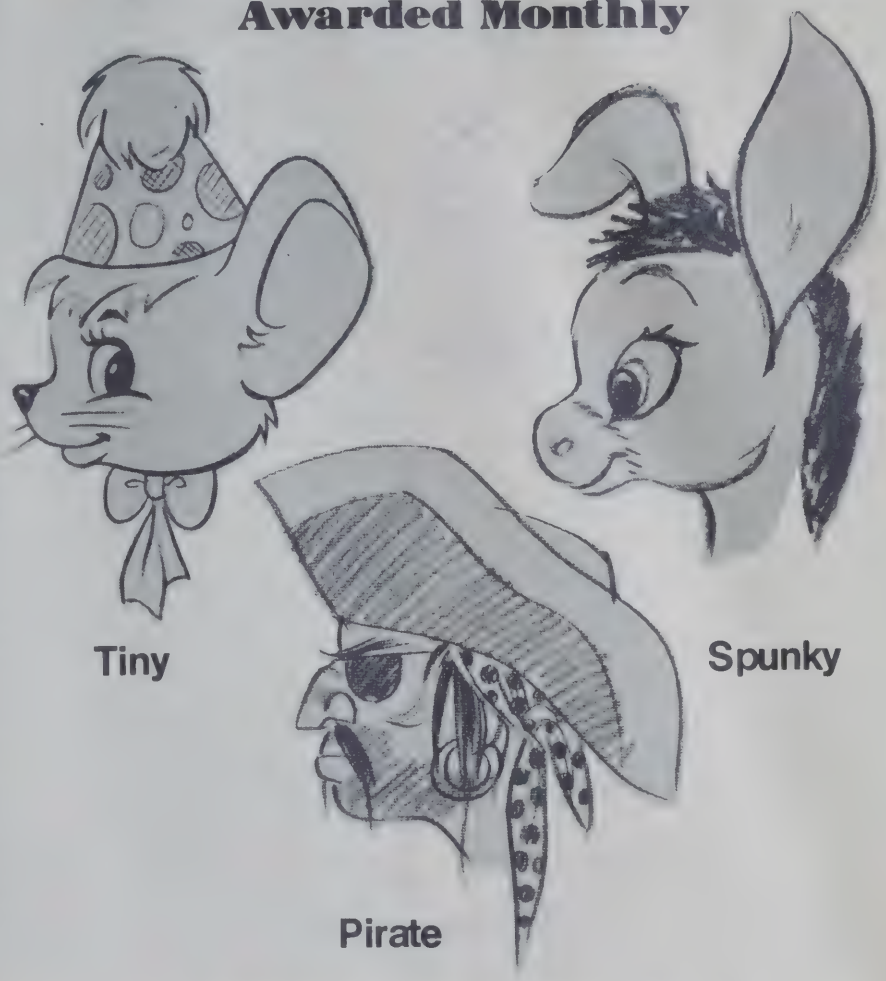

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A EUROPEAN DIARY

(continued from page 29)

group to garner national, frontpage headlines in the dailies ... *not* just the music papers. Fleet Street had discovered rock and roll after all these years, it was perhaps fitting that the Stones were the major group to get that kind of publicity.

Meanwhile, Hall and Oates gave a concert at the Hammersmith Odeon that almost managed to make people stop talking about the R.S. for a day ... they were a sensation.

And ... Led Zeppelin (with the exception of Bonzo who remained in Los Angeles) flew back to London on the same plane as Telly Savalas. On board as well was Peter Cook, who the members of Zep admire greatly. Well, one thing led to another, much champagne was consumed ... and, well, upon disembarking at Heathrow - the members of Zep and Savalas had ... shall we say, *words*. Apparently it was all in good fun, but an airport p.r. man saw it as an opportunity to get some space. The next day there it was - "ROCK GROUP IN AIRPORT ROW WITH KOJAK" - pix of Telly, and quotes from Robert saying, "Take some pictures of us, we're more famous than he is." Now, does that sound like Robert?

Meanwhile, Elton John was performing two sold out shows in Coventry and minding his own business. Looking forward to his summer U.S. tour.

Mick Jagger wouldn't confirm whether the Stones would be here this summer or not, "I'll be there in July," he said, "but I don't know if we're doing any dates or not." If not, that would make the Stones, along with Zep (and Grand Funk) just about the only ones not out on the road this summer.

Bowie was back in Switzerland, having finished the exhausting four month tour of the U.S. and Europe, savoring his rave movie reviews, giving his son Zowie a birthday party, and planning his next moves. He said that another film was in the offing, as well as another record. No immediate plans for another tour, however.

Patti Smith rested up, went back to Paris, visited the Chateau recording studio (although she's doing her next this summer with producer Jack Douglas in New York's Record Plant), and returned to New York after seeing two Stones' shows at Earl's Court.

Bryan Ferry was busy vacationing in Sardinia with his lovely live-in lady, international superstar model Gerry Hall, but returned in time to have a chat. (A longer version of this chat will appear in the next issue of Hit Parader.) "I think Roxy is going to take a rest for awhile," Bryan said hesitantly as we chatted in his immaculate white, art deco townhouse. In the background a TV documentary on the Stones flashed by in brilliant ITV color, and we sipped champagne. "I really can't make any sweeping statements," he continued, "but obviously if the music I make with other musicians is better than the music I make with Roxy, I won't want to play with Roxy again."

"Everyone is concentrating on their solo careers and I'm well behind with mine..."

"We've been together five years," Bryan added "done five good albums - six, counting the new live one - and lots of good tours. With the exception of that first show ever we did at Madison Square Garden in New York, we've never done a bad show, and I think that's a pretty good track record."

"But you know, everyone is concentrating on their solo careers now, and I've been well behind on mine. Since we have the live LP coming out, and Roxy didn't need to do another studio album this year, I felt it was a good time to do my next solo album. And rather than save my own songs for another year to do them with Roxy, I want to put them on my own LP."

Continuing the discussion over dinner, (with Gerry nodding her approval) Bryan said, "I've wanted to do a proper solo tour since I did those three concerts in 1974, especially the one at Royal Albert Hall when life took on a new meaning," he laughed. "So I'll probably do it in England and Europe in December, and then bring it to America in the new year."

Meanwhile, Ferry releases an EP record (so many say they will and no one ever does) of six songs written by other people this summer (including the British hit single "Let's Stick Together" that features Gerry doing her good - ole Texan hoot and holler), before going into the studio in London to record the next solo LP. Before parting, Bryan said he hoped that Roxy fans would be Ferry fans — and indeed, seemed quite pleased to be concentrating on his solo career for awhile.

And so .. British rock was alive and well. Peter Gabriel planned his next assault. Led Zeppelin (Telly phoned his apologies to manager Peter Grant, by the way; said it was indeed blown out of proportion) definitely decided to name their forthcoming "live" / fantasy film "The Song Remains the Same". Smaller bands like The Sex Pistols and Roogalator performed weekly in London clubs. And everyone waited for Dr. Feelgood to return. "They've been in America more than they've been here this year," complained one fan."

Meanwhile, back in the U.S.A.? Well, there was McCartney. And Bruce Springsteen performed at West Point to a cheering audience. Aerosmith got their album out, and just about everyone else planned for this very big, very special summer of 1976. Stay tuned. □

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"I'm completely self-taught..."

ALAN WHITE

It was in July of 1972 that the much in demand drummer Alan White (whose credits include: *Alan Price, Plastic Ono Band* with John Lennon, Ginger Baker's *Airforce* and *Joe Cocker)* was invited to join the ranks of *Yes* as a replacement for Bill Bruford. Alan has just released his first solo disc 'Ramshackled', and-*Hit Parader* decided to sit down and discuss Alan's days with *Yes* and his first solo project.

HP: What was the first work you did with *Yes*?

ALAN: When I joined the band we went right on tour. I had three days to learn the music, it was a crash course, and this tour became the 'Yessongs' album. Then we went right into the studio to record 'Tales From Topographic Oceans'.

HP: How long have you been playing drums? What type of set do you use? A Double bass ?? And where were you taught??

ALAN: I have been playing since I was very young. I started out on piano at the tender age of six. I've had six drums sets over the years, I'm completely self-taught and I occasionally practice on a double bass drum.

HP: After listening to 'Ramshackled' I noticed that it was quite a departure from the *Yes* sound, does this reflect a desire to play styles that are normally inaccessible within the realms of *Yes*???

ALAN: Let's say that I wanted to experience new music, I had not yet been able to. It was also quite a good time with all my friends. I'm very into jazz and R&B root.

HP: Do you think this sound will probably give you a new following of possibly fans not even into the *Yes* type sound??

ALAN: I definitely think this will and is good. It gives me a broader area to create from.

HP: Did you recruit musicians from any known acts for the album?

ALAN: Yes, the bass player (Colin Gibson) is from *Snafu* and also ex-*Lindesfarne* keyboard player Kenny Craddock.

HP: Did you write most of the tracks?

ALAN: No, some of the tracks were co-written and others were written completely by other people. There is also a very *Yes*like epic poem by William Blake.

HP: Have you any plans for any new percussion gizmos on tour?

ALAN: I'm having this machine built right now. The basic theme is amazing, it's the first of its kind in the world and it's going to be able to analyze how I feel by the way I play things on the drums. It may take two years to develop. It will be programmed by a computer and never go out of tune, it is like a moog drum but unlike the moog drum it's controllable.

HP: Do you like American audiences as much as English ones?

ALAN: People that come to see *Yes,* usually know what they're coming to see, so both audiences have their good and bad days.

HP: Will you be touring England next?

ALAN: Yes probably around Christmas time.

HP: What are your immediate feelings about the next *Yes* album?

ALAN: It is still being developed but I think it covers a wider boundary than our previous music.

HP: On the solo album you set your own musical ideas into a different context quite successfully. Where then do you feel the music of today will be tomorrow??

ALAN: There is quite a bit of good music born everyday, I believe the many dozens of styles in today's music will mix over the years until we are left with many combined quality sounds with no room left to classify them.

—Marc Zakarin

STEVE HOWE And His Family of Stringed Instruments

Now that Yes is currently embarked on a massive U.S. tour, the focus necessarily settles on the band as a whole. Recent solo efforts by group members Steve Howe, Chris Squire, Alan White and Patrick Moraz will take a temporary "back seat" as Yes stakes out a claim for unchallenged supremacy in the British "art-rock" genre — at least until Emerson, Lake & Palmer decide to come out of hiding. Hopefully these individual group LP's will not be completely forgotten, for each one provides a clearly defined view of the different musical personalities that make up the group. In addition, they enlarge the musical scope of Yes, adding new textures and possibilities to a band already rich in stylistic cross - currents. Steve Howe's guitar extravaganza, *"Beginnings"*, is an excellent case in point.

In town a while back to talk about his pet project, Howe was intent on making the distinction between "his" music and the Yes group sound: "When I was putting the tracks down, I was convinced that it didn't sound like Yes. There were no 'Yes-isms' in the arrangements, 'cause I arranged everything from the guitar. Then when it came out, quite a few people told me that it sounded like Yes, but I don't agree." Listening to the subtle, dignified eloquence of the classically - flavored title track that opens side one, most discriminating listeners will concur with Howe's views. Obviously, some of the tracks with electric guitar invoke the Yes feeling because Howe hasn't completely altered his playing style for *"Beginnings"*, but overall, the music is much more pared down and specifically guitar-ish in nature. His vocals, which have a soft, tentative "Speedy Keen" quality about them, differ substantially from Jon Anderson's pure British tenor sound.

The core of the album is built around an eclectic approach to guitar music that covers a multiplicity of styles and types of instruments: "At this point, I've got quite a collection of guitars collected over the years, about 65 that are playable. I originally started out with an "Antaria," an old F-hole guitar that cost me 15 pounds. Then I went to a Burns, an English solid body with a very "hot," treble-ey sound. My first *good* guitar was the Gibson ES 175 that I still use a lot ... got that one about twelve years ago and it cost me a small fortune. I also like to collect antique instruments, I'm always on the lookout for new and interesting stuff."

Unlike many of his contemporaries who occasionally get a ton of instruments either as a tax write-off or just plain old conspicuous consumption, Howe puts all of these guitars to good use. Being acutely aware that every guitar has a distinctive "voice" or texture, he carefully chooses the appropriate instrument for each track, synching right into the mood of each track. On "Doors Of Sleep" he used an old Les Paul Custom for the intricate electric guitar overdubs switching to valuable classical guitars and lutes for tracks like "Beginnings."

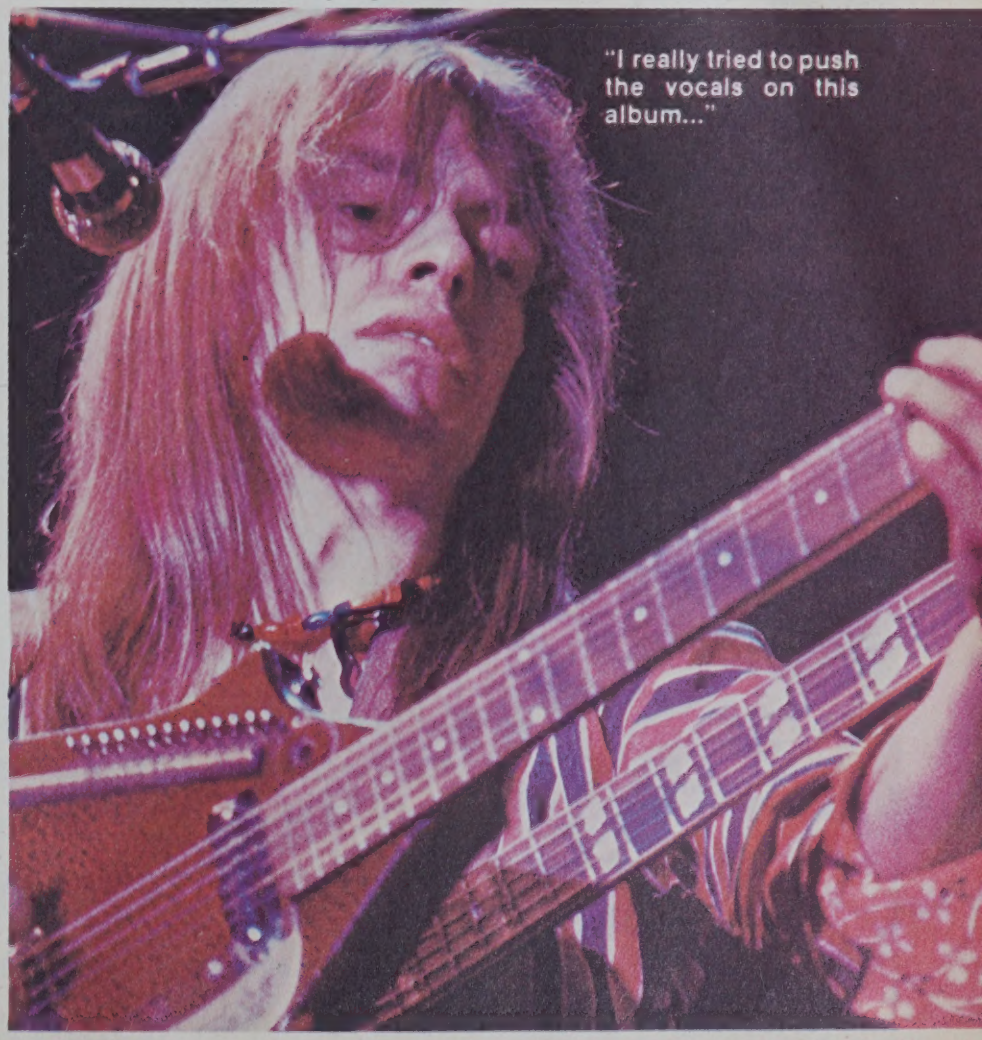
Conscious of his responsibilities as a solo artist and not just a guitarist, he made a conscious effort not to flood the proceedings with a deluge of fingerboard pyrotechnics: "I really tried to push the vocals more on the album, I didn't want the guitar hanging out there in front all by itself. Although I did a lot of guitar, about as much as one could let out without getting boring."

Even though *Beginnings* sounds like it required an inordinate amount of time and patience to record, Howe maintains that the studio process was actually quite relaxed: "The whole thing was very easy and 'automatic', really. I'd get up in the mornin' and say 'I think I'll go in and record this track today,' then I'd just go in and do it. Since it was my own album and I knew exactly what I wanted to get on each track, it went a lot smoother than any of the sessions for Yes albums."

Howe has a few reservations about the final mixes on some of the songs but is generally pleased with the way things turned out. He is very definite about the fact that this album merely represents an outlet for his own musical creations. First and foremost, his primary musical commitment is still to Yes and he has no plans to go on the road as a solo artist. He still likes to listen to musicians outside the group, but his main source of inspiration are still great players from the past like Charlie Christian "my idol", Django Reinhardt, Barney Kessel, Chico Hamilton and James Burton. He is currently listening to a lot of Italian classical composers, especially Vivaldi, because he finds their music "refreshing."

Refining that distinctive flat pick / finger style with every passing day, Howe soon plans to incorporate the new Sears synthesizer guitar into his onstage arsenal, as soon as the "bugs are worked out." His main artistic aspirations as far as the instrument *per se* is concerned are to play with other guitarists and to "avoid cliches." *Beginnings* offers further proof that he is already well on the way to developing a powerful, individualistic approach to guitar that is anything but cliched.

—Jean Charles Costa



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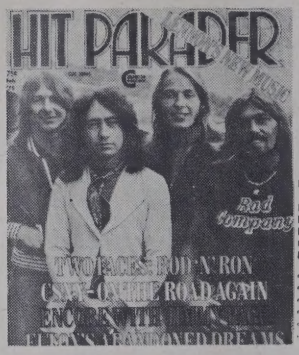
BACK COPIES

JAN. '75

JAN. '75

Todd Rundgren
Jimmy Page
Eno
Eagles
Mahavishnu

"Can't Get Enough"
"Sweet Home Alabama"
"I Honestly Love You"
"Tin Man"
"Higher Plane"
"Beach Baby"



FEB. '75

FEB. '75

Paul Rodgers
Rod Stewart
Elton John
Crosby, Stills, Nash & Young
Ron Wood

"Whatever Gets You Thru The Night"
"The Bitch Is Back"
"Eighteen"
"My Melody Of Love"
"When Will I See You Again"
"Sha-La-La (Make Me Happy)"

MAR. '75

MAR. '75

John Lennon
Pink Floyd
Mick Jagger
Alice Cooper
Electric Light Orchestra

"You Got The Love"
"Do It ('Til You're Satisfied)"
"Nobody"
"Boogie On Reggae Woman"
"Kung Fu Fighting"
"Angie Baby"

APRIL '75

APRIL '75

Johnny Winter
Keith Richards
Raymond Douglas Davies
George Harrison
Fripp & Eno

"Lucy In The Sky With Diamonds"
"Ain't Too Proud To Beg"
"Cat's In The Cradle"
"Junior's Farm"
"The Best Of My Love"
"Mandy"

JUNE '75

JUNE '75

Jim Dandy
David Essex
Pete Townshend
Led Zeppelin
Velvet Underground

"Movin' On"
"Sally G."
"No No Song"
"Remember What I Told You To Forget"
"#9 Dream"
"Lady Marmalade"

JULY '75

JULY '75

Ian Anderson
Rick Derringer
Alice Cooper
Ron Wood
Bryan Ferry

"Jackie Blue"
"Emma"
"Philadelphia Freedom"
"Feel The Need"
"Turn To Stone"
"Chevy Van"

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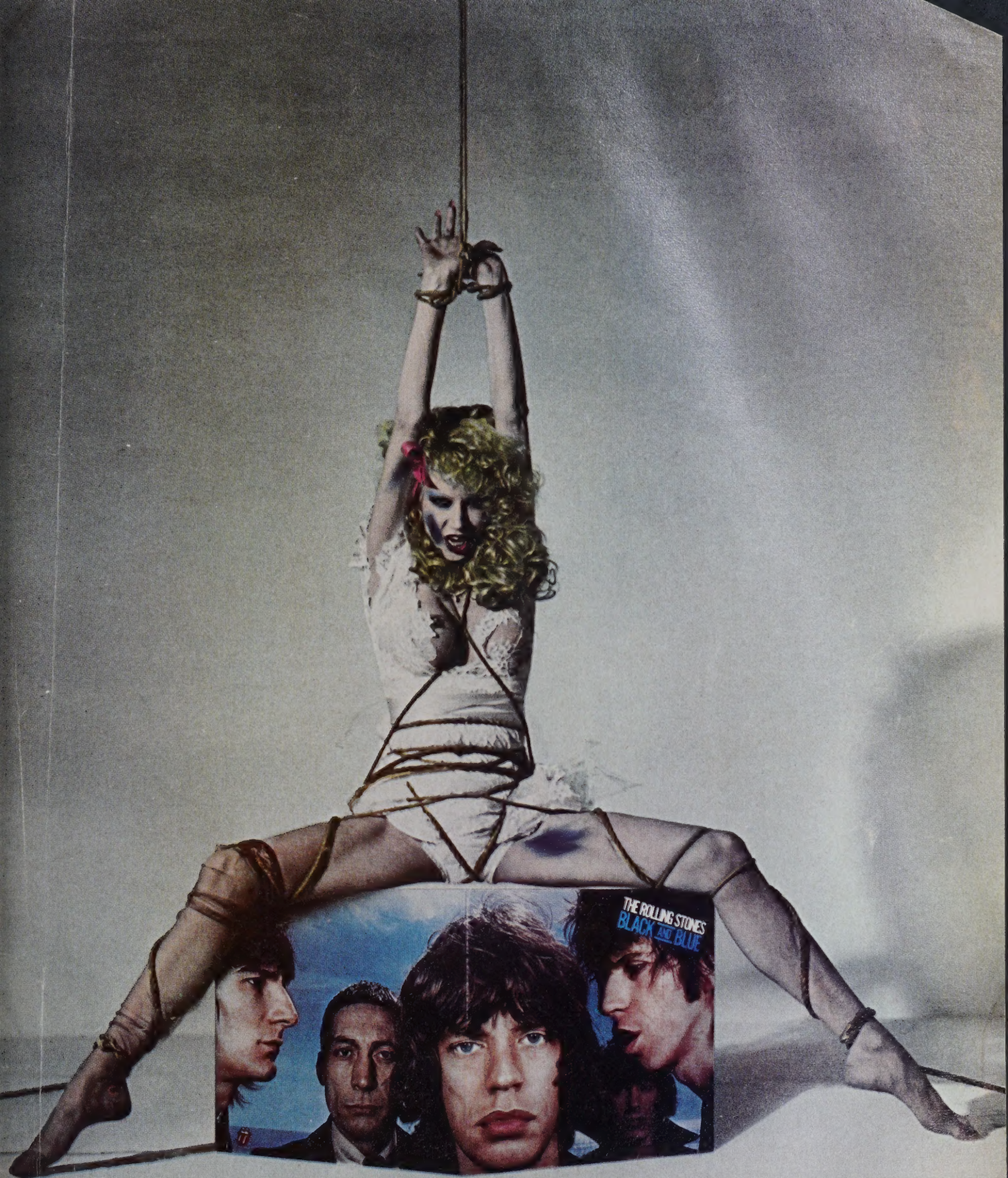

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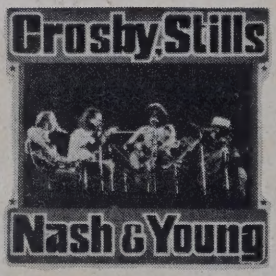

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